DOCUMENT RESUME

ED 126 250 CE 007 258

TITLE	Studio in Advertising Design, Fashion Design and Illustration, Product Design, Stage Design. Volume 3: Advanced Elective Courses in Art for Grades 10, 11, or 12.
INSTITUTION	New York State Education Dept., Albany. Bureau of Secondary Curriculum Development.
PUB DATE	74
NOTE	78p.; For volumes 1 and 2, see ED 100 747 and ED 110 409; Photographs will not reproduce in microfiche
EDRS PRICE	MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS	Art Activities; Art Education; *Clothing Design; *Commercial Art; *Course Descriptions; Curriculum Guides; *Design; *Secondary Education; *Stages; Teaching Guides
IDENTIFIERS	*Studio Courses

ABSTRACT

The document provides teaching guidelines and information on advance elective courses in a studio art program for grades 10, 11, and 12. The courses are presented in four sections: (1) studio in advertising design--advertising and production, lettering, illustrating, and color reproduction; (2) studio in fashion design and illustration--elements and principles of design and fashion in advertising; (3) studio in product design--role of the designer, implications of product design, and mechanical drawing; and (4) studio in stage design--unity of sets, lighting, costume, and makeup. Each section begins with a brief course description, scope, and student objectives. Historical backgrounds and recent trends in each area are presented. The skills necessary for the different areas of designing are discussed as well as various aspects related to the subject matter. Suggestions are provided for learning activities, independent projects, discussion topics, presentations, and reading materials. (EC)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED126250

advertising design
fashion design and illustration
product design
stage design

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

volume three
advanced elective courses in art for grades 10, 11, or 12

CE007258

2

THE UNIVERSITY OF THE STATE OF NEW YORK / THE STATE EDUCATION DEPARTMENT
BUREAU OF SECONDARY CURRICULUM DEVELOPMENT / ALBANY, NEW YORK 12234
1974

studio in

advertising design
fashion design and illustration
product design
stage design

volume three
advanced elective courses in art for grades 10, 11, or 12

3

THE UNIVERSITY OF THE STATE OF NEW YORK / THE STATE EDUCATION DEPARTMENT
BUREAU OF SECONDARY CURRICULUM DEVELOPMENT / ALBANY, NEW YORK 12234
1974

THE UNIVERSITY OF THE STATE OF NEW YORK

Regents of The University *(with years when terms expire)*

1981	Theodore M. Black, A.B., Litt.D., LL.D., Pd.D., D.C.L. *Chancellor*	Sands Point
1987	Carl H. Pforzheimer, Jr., A.B., M.B.A., D.C.S., H.H.D. *Vice Chancellor*	Purchase
1978	Alexander J. Allan, Jr., LL.D., Litt.D.	Troy
1980	Joseph T. King, LL.B.	Shelter Island
1981	Joseph C. Indelicato, M.D.	Brooklyn
1979	Francis W. McGinley, B.S., J.D., LL.D.	Glens Falls
1986	Kenneth B. Clark, A.B., M.S., Ph.D., LL.D., L.H.D., D.Sc.	Hastings on Hudson
1983	Harold E. Newcomb, B.A.	Owego
1988	Willard A. Genrich, LL.B., L.H.D., LL.D.	Buffalo
1982	Emlyn I. Griffith, A.B., J.D.	Rome
1977	Genevieve S. Klein, B.S., M.A.	Bayside
1981	William Jovanovich, A.B., LL.D., Litt.D., L.H.D.	Briarcliff Manor
1976	Mary Alice Kendall, B.S.	Irondequoit
1984	Jorge L. Batista, B.A., J.D.	Bronx
1982	Louis E. Yavner, LL.B.	New York

President of The University and Commissioner of Education
Ewald B. Nyquist

Executive Deputy Commissioner of Education
Gordon M. Ambach

Deputy Commissioner for Elementary, Secondary, and Continuing Education
Thomas D. Sheldon

Associate Commissioner for Instructional Services
William L. Bitner III

Assistant Commissioner for General Education and Curricular Services
Vivienne Anderson

Director, Division of Curriculum Development
Gordon E. Van Hooft

Chief, Bureau of Secondary Curriculum Development
G. Earl Hay

Director, Division of the Humanities and the Arts

Chief, Bureau of Art Education
Vincent J. Popolizio

FOREWORD

This is the third volume in a series that includes the syllabuses for the advanced elective courses in the art program for grades 10, 11, and 12.

Volume III

Studio in Advertising Design
Studio in Fashion Design and Illustration
Studio in Product Design
Studio in Stage Design

Volume I

Studio in Drawing and Painting
Studio in Graphic Arts
Studio in Photography

Volume II

Studio in Sculpture
Studio in Ceramics
Studio in Jewelry and Silversmithing

As with the other electives, those in this volume may be offered for one unit of credit to students who have earned credit in the basic course, *Studio in Art*. This credit may be applied as part of the three-unit, major sequence in art. See the flowchart of the art program on the facing page.

The following consultants were involved:

Studio in Advertising Design

Minerva Markey, supervisor of art, Niagara-Wheatfield Central Schools—writer of first draft. Brita D. Walker, formerly supervisor of art, (now retired) Milne School, State University of New York at Albany—editor of first draft. William W. Dehn, chairman, art department, Southside Senior High School, Rockville Centre—reviser and contributor to the final manuscript.

Studio in Fashion Design and Illustration

Gilda Simiele, art teacher, Linton High School, Schenectady—writer of the original manuscript. Ann Keagy, chairperson, Department of Fashion Design, Parsons School of Design—reviewer and contributor to the final draft.

Studio in Product Design

Mitchell H. Siegel, director of art, Ossining Public Schools—writer of first draft. Allen Tate, chairman, Department of Environmental Design, Parsons School of Design—reviewer and contributor to the final manuscript.

Studio in Stage Design

William Sola, art department, Ticonderoga High School—writer of first draft. Edgar W. Swift, technical director and lighting designer, Fine Arts Department, State University College at Geneseo—reviewer and reviser of final draft.

The new syllabuses were prepared under the general direction of Vincent J. Popolizio, chief, Bureau of Art Education. The draft materials prepared by the writing consultants indicated above were supplemented and revised by Ernest Andrew Mills, associate in art education, and Harold Laynor, formerly associate in art education, now on the faculty of Millersville State College, Pennsylvania. The layout of the publication was planned by James V. Gilliland, associate in art education.

The curriculum responsibility for preparing the preliminary drafts for publication was carried out by Richard G. Decker, formerly associate in Secondary Curriculum, now retired. Robert F. Zimmerman, associate in Secondary Curriculum, coordinated the final revisions and prepared the materials for publication.

GORDON E. VAN HOOFT,
Director, Division of Curriculum Development

THE VISUAL ARTS

Exploring the Visual Arts

An exploratory course intended to meet the general art requirement for students in grades 7 and 8 by enabling them to experiment with the various forms and media of the visual arts in the contemporary world

COMPREHENSIVE FOUNDATION COURSES

Creative Crafts

A year-long introduction to the fundamentals of 3-dimensional design through the creation of crafts in various materials

Studio in Art

A year-long introduction to the nature, function, and techniques of the visual arts in the present and in the past

Art History and Appreciation

A year-long introduction to man's creative use of the visual arts throughout history, with constant reference to the present and implications for the future

Mechanical Drawing and Design

A year-long introduction to a universal graphic language through which students can express their ideas with creativity, clarity, and exactness

ADVANCED ELECTIVE COURSES*

- Studio in Ceramics
- Studio in Sculpture
- Studio in Jewelry and Silversmithing
- Advanced Creative Crafts
- Independent Study

- Studio in Drawing and Painting
- Studio in Graphic Arts
- Studio in Advertising Design
- Studio in Fashion Design and Illustration
- Studio in Jewelry and Silversmithing
- Studio in Product Design
- Studio in Stage Design
- Studio in Interior Design
- Studio in Sculpture
- Studio in Ceramics
- Studio in Photography
- Cinematography
- Independent Study

- Ancient Art
- European Art
- NonEuropean Art
- Modern Art
- Art of the Americas
- Architecture Through the Ages
- Esthetics and Art Criticism
- Independent Study

- Advanced Mechanical Drawing and Design
- Architectural Drawing and Design
- Industrial Design
- Urban Design and Community Planning
- Independent Study

*Titles enclosed in dotted lines are suggestions for locally developed advanced elective courses.

*Minor changes in titles have been made since the publication of STUDIO IN ART—A COMPREHENSIVE FOUNDATION COURSE.

ACKNOWLEDGMENTS

Examples of student art have been used whenever feasible to illustrate concepts and processes included in this volume.

Sincere thanks are extended to the following for their contributions:

Photographs of Art:

Studio in Advertising Design

Brentwood High School, Brentwood
Cicero High School, Cicero
Hempstead High School, Hempstead
High School of Art and Design, New York City
Kingston High School, Kingston
Livonia High School, Livonia
Rye High School, Rye
Southside High School, Rockville Centre
Washington Irving High School, New York City

Photos of historical advertisements have been supplied by Sandak, Inc., Stamford, Connecticut. Illustration on page 3 was supplied by the Schenectady Racquet Club.

Studio in Fashion Design and Illustration

Southside High School, Rockville Centre
Lindenhurst High School, Lindenhurst
Northport Senior High School, Northport
Brentwood High School, Brentwood
High School of Art and Design, New York City
Washington Irving High School, New York City
Linton High School, Schenectady
Woodlands Junior-Senior High School, Hartsdale
Kingston High School, Kingston
Niagara-Wheatfield Senior High School, Sanborn
Livonia High School, Livonia
Bay Ridge High School, Brooklyn

Studio in Product Design

High School of Art and Design, New York City
Patchogue-Medford High School, Medford
McKinley High School, Buffalo
Kenneth Hunt Associates, Albany

Photos of historical products have been supplied by Sandak, Inc., Stamford, Connecticut.

Studio in Stage Design

High School of Art and Design, New York City
Tonawanda Senior High School, Tonawanda
Southside High School, Rockville Centre
Warsaw Central School, Warsaw
Brentwood High School, Brentwood
Northport Senior High School, Northport

CONTENTS

Foreword iii
Acknowledgements v

STUDIO IN ADVERTISING DESIGN 1

Introduction to Advertising Design 1
Functions of Advertising 1
Media of Advertising 2
Visual Aspects of Advertising 2
Historical Background 2
Advertising Today 4
Advertising Planning and Production 7
The Position of the Artist in Advertising 7
The Long-range Advertising Plan 7
Planning a Layout 7
Purposes and Functions of a Layout 7
Lettering as Used in Advertising 11
Illustrating Advertisements 14
Types of Illustrations 14
Line and Tone 14
Color Reproduction 19
Suggested Reading 21

STUDIO IN FASHION DESIGN AND ILLUSTRATION 23

Introduction to Fashion Design 24
Historical Background 25
Applying the Elements and Principles of Design to Fashion 28
Line 28
Value 29
Color 29
Space, Shape, and Form 31
Texture 32
Fashion in Advertising 33
Suggested Reading 38

STUDIO IN PRODUCT DESIGN 41

Introduction to Product Design 42
Function in Nature 43
Historical Background of Product Design 43
Role of the Designer 44
Some Implications of Product Design 46
Mechanical Drawing 48
Suggested Reading 54

STUDIO IN STAGE DESIGN 57

Introduction to Stage Design 57
Scope of Stage Design 59
Historical and Contemporary Trends and Styles 59
Unity of Sets, Lighting, Costumes, and Makeup 60
Design Aspects 60
Technical Aspects 60
Lighting 60
Costumes 61
Makeup and Masks 61
Suggested Reading 66

I MARRIED ADVENTURE

... by Osa Johnson

I MARRIED ADVENTURE JOHNSON

STUDIO IN ADVERTISING DESIGN

COURSE DESCRIPTION

This is an advanced course to be elected after a student has completed a full year of *Studio in Art*. It is designed to help students develop a knowledge and understanding of the esthetic principles and skills involved in advertising design.

SCOPE

This course covers the development of advertising, its function, and the production processes involved. Experiences similar to those found in advertising agencies should be simulated in the classroom and there should be emphasis on retail advertising and display. See the Product Design section of this publication for detailed discussion and activities in packaging and product design. Many of the activities covered deal with black and white line and tone since most high school students will not become involved in multicolor reproduction.

STUDENT OBJECTIVES

Upon satisfactory completion of unique segments of this course of study, a student should be able to demonstrate:

- Creative thinking in the preparation and execution of high quality advertisements
- The ability to evaluate esthetic qualities in advertising art
- Awareness of the impact of the advertising media on the consumer and the public, and an incentive for upgrading the quality and relevance of advertising
- Awareness of the esthetic principles and skills involved in advertising, and successful application of these principles and skills
- Essential techniques and the skillful use of tools and materials, as well as an individual approach to problems involving technique, media, and tools
- Research and study of current trends in advertising through the constant use of newspapers, periodicals, professional books, and mailing list materials
- Awareness of the history of advertising with an understanding of its place both in creating a wide demand for products and services, and in making possible the introduction of new inventions, designs, or uses
- An awareness of the vital role that advertising plays both in communicating business concepts visually, and in reflecting a concern for mankind and the environment.

INTRODUCTION TO ADVERTISING DESIGN

The following ideas may be developed through discussion and demonstration:

Functions of Advertising

Advertising is a means of communication for the purpose of creating acceptance and demand for a product or a service. Generally it attempts to assist in sales promotion through verbal and visual messages intended to persuade the public to buy a product, patronize a service or business firm, or accept an idea. Advertising design combines words and visual images in order to enhance communication. The designer must develop the visual means to solve the client's communication need while satisfying his own desire for esthetic creation and achievement.

In a highly competitive field, with the constant influx of new products and improvements in old products, it becomes necessary for the advertiser to publicize the excellence and superiority of his product. Potential customers must be convinced as to the uses and possibilities of the product before sales can be made in quantity.

Media of Advertising

Advertising may appear in various media: newspapers, magazines, billboards, mailing pieces, television, film, radio, packaging, counter displays, and window displays.

Visual Aspects of Advertising

Advertisers use unique visual means to catch the attention of the public. Color, size, shape, and texture are employed in effective combinations to secure emphasis, contrast, and rhythm, and to direct the eye to important parts of the composition. At times the advertisement may produce a visual shock or surprise.

Components of an advertisement may include a number of items, such as the name of the product or service, the name of the firm, headlines, text, trademark, illustrations, decorations, and borders.

Advertisements may be two-dimensional (as in magazines, newspapers, or posters), or three-dimensional (as packages, window displays, or counter displays). A fourth dimension, time, is also used, as with moving displays in windows, on counters, or in outdoor locations. Television and film advertisements reenforce the visual image with a soundtrack.

Historical Background

The history of modern advertising begins with the invention of movable type and of the printing press. These inventions gave rise to the establishment of newspapers and magazines.

Most of the early periodical advertisements were small, crude, and unattractive. As early as 1743, the first half-page advertisement appeared, and about 25 years later the first art border was used. Benjamin Franklin, in his *Pennsylvania Gazette* (an ancestor of *The Saturday Evening Post*), introduced the use of the illustration in advertising (1774). At the same time, some newspapers were using type in various styles and sizes to attract the eye.

From 1840 to the Civil War, newspaper advertising grew by leaps and bounds. Much of its growth was due to the small notices of local tradesmen.

Posters made their appearance in the middle 1800's, when they were to be seen on every vacant wall. People began to realize the potential of outdoor advertising as a profitable business, so that by the end of 1860, space was leased to businesses for outdoor advertising. This was the beginning of the billboard business as it is today.

The poster as a collectable art form (particularly by young people who cannot afford original art) has also stimulated great interest among high school students in recent years.

Suggested readings on posters include:

Darracott, Joseph. *Posters of World War II*. New York: Dover Publications, 1974.

Hutchison, Harold F. *The Poster: an Illustrated History from 1860*. New York: Viking Press, 1908.

Walker, Cummings G. *The Great Poster Trip*. Palo Alto: Coyne & Blanchard, 1968.

As the number of newspapers grew, the number of advertisers increased. In 1847, 11 million advertisements appeared in 2,000 newspapers. During 1860, with the improvement in transportation and communication, and the growth of large industries serving wide sections of the country, advertising grew into a national business worth over $6 million a year.

Journalism and advertising progressed hand in hand and, following the Civil War, magazines such as *Harper's, Scribner's, The Atlantic Monthly*, and magazines for women and young people grew steadily.

Newspapers progressed more rapidly than magazines and headed the field in advertising until 1870. Gradually magazines accepted more advertisements; however, these were limited to either the front or the back of the publications, and were never placed where they might interfere with the text matter.

With the great strides in the development of technology of production, with the improved facilities in transportation and communication, and with highly competitive markets, merchants and manufacturers were obliged to look for a forceful, powerful, esthetic, and profitable means of mass selling, with great attention given to visual quality.

THE "BRAINS"

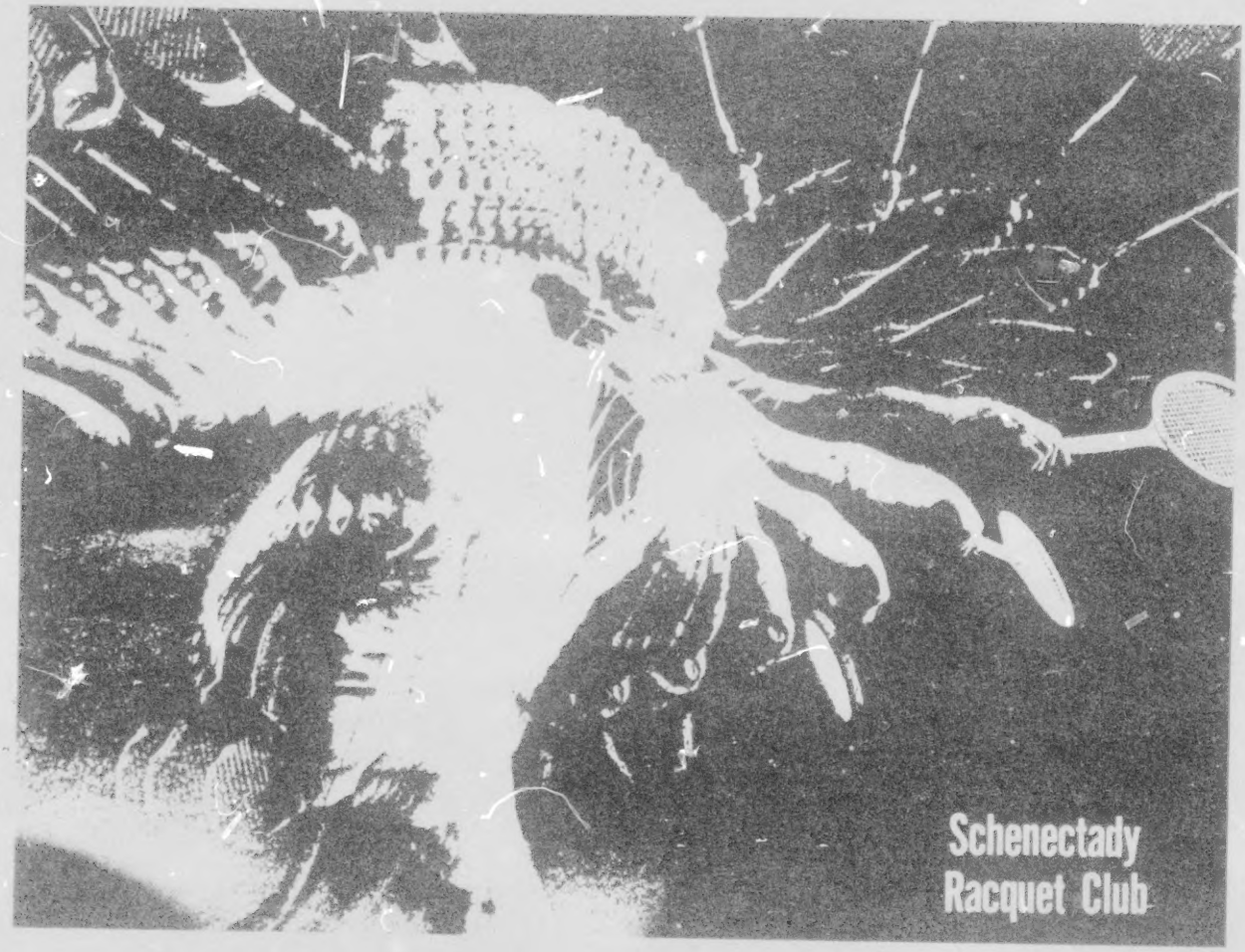
ED THE TAMMANY VICTORY AT THE ROCHESTER DEMOCRATIC CONVENTION.

(page 2, left)
ADVERTISEMENT FOR SOUTH SIDE R.R. LONG ISLAND Anonymous, 1873. Lithograph, 13" × 19¼". Landauer Collection, New York Historical Society.

(page 2, right)
THE DEMOCRATIC TROJAN HORSE Arthur B. Frost (1851–1928). Cartoon engraving, 9¼" × 11". "Harper's Weekly," July 31, 1880. New York Historical Society.

(page 3, top)
THE "BRAINS" Thomas Nast (1840–1902). Cartoon engraving, 5" × 5". "Harper's Weekly," October 21, 1871. New York Public Library.

(page 3, bottom)
FIGHT OR BUY BONDS Howard Chandler Christy (1873–?). 1917. Poster, Third Liberty Loan, 30" × 40". Museum of Modern Art, New York.



Advertising Today

A great number of media of various kinds are commonly known and in use today, and it may be assumed that every day someone is conceiving a new promotional idea or campaign possibility.

Newspapers, magazines, outdoor advertising, television, and radio carry the main volume of advertising. Each advertiser has a choice of many media to fit his needs and he gives careful consideration to the most suitable media to reach his market economically. For instance, a manufacturer of children's clothing would advertise in a women's magazine rather than in an adventure magazine.

As advertising became a big business and more complex, advertising agencies came to provide the services of the artist, copywriter, and layout man, recommend the media best suited for their clients, determine the selling points to be featured, recommend methods of distribution, and on occasion make recommendations affecting the product itself. Some advertising agencies have several hundred people in their employ.

Most manufacturers and large retail stores have their own advertising staffs. The smaller the staff, the more each member needs to know about advertising in its many aspects.

Discussion

- Have students discuss what might happen if there were no advertising:
  - — how this would affect labor, transportation, stores, and factories from the standpoint of economics
  - — how it would affect our esthetic tastes
- Have students discuss the artist's function in the selling process as it is affected by the following:
  - — attracting and holding attention
  - — arousing interest
  - — winning confidence
  - — creating a desire to buy
  - — causing decision to buy
- Discuss the quotation, "It pays to advertise."

- Discuss the future of advertising media such as periodical advertising, radio and television advertising, and direct mail advertising.
- Discuss habits, customs, and fashion trends that might have been promoted or influenced by advertising.
- Discuss the use of morning newspapers, evening newspapers, and Sunday newspapers for different advertising purposes.
- Show the class examples of the wide variety of media available to the advertiser and discuss the similarities and differences of the media and their potential as an advertising device for various types of products, merchandise, or services. For example, how could the school advertise its adult education program? What specific media of advertising could they use? A decision such as this would involve research and budget planning. In thinking about the problem, the students should begin to realize the difficulties involved in selecting a medium.
- Discuss the components of an advertisement, the development of an advertisement, the advertising plan, the different types of products, industries or stores, and types of advertising.
- Discuss the factor of timing in advertising as it relates to specific media—daytime television as opposed to nighttime television, children's shows, etc. Discuss reasons that some advertisers use morning editions of newspapers, others use evening editions; some prefer certain days of the week, others advertise mainly at certain times of the year.
- The student might watch a series of television shows sponsored by various companies and take notes on the methods used to advertise the sponsor's products. To what extent is actual drawing used? How effectively is lettering included? What psychological effects were introduced to make the viewer want to buy the product?

Demonstration

- Select newspaper advertisements, magazine advertisements, posters, packages, record album covers, letterheads, trademark and corporate symbols, direct mail pieces, or any advertisements large enough for the entire class to see without difficulty. Have the class analyze each one carefully and determine which of the functions of advertising each one serves.
- Have the class examine several examples of a packaged food from different companies. A food advertiser seeks a label design that will stand out from those of his competitors and one that will be suitable to both periodical and display advertising.

This is the Enemy

NETWORK IDENTIFICATION. William Golden (1911–). 1954. Advertisement for Columbia Broadcasting System Television Network, 17½" × 11½". Study Collection, Museum of Modern Art, New York.

THIS IS THE ENEMY. Victor Ancona and Karl Koehler. Poster. Study Collection, Museum of Modern Art, New York.

6

ROY ELDRIDGE COLLATES David Stone Martin, (1910–). 1947. Record album cover for Mercury Records. 10½" × 10". Study Collection, Museum of Modern Art, New York.

CAN OUR CITIES SURVIVE? Herbert Bayer (1900–). Book-jacket. Harvard University Press. 12½" × 9¼". Study Collection, Museum of Modern Art, New York.

- Using several well-designed magazine advertisements as examples, review with the class the basic design aspects covered in *Studio in Art*.
- Collect new and old advertisements which demonstrate changes in advertising styles. Mount them in an attractive arrangement and protect them with acetate or spray them with plastic so that they can be used over again.
- Show examples of companies who have changed their logo as a part of developing a new "corporate image," such as MGM, IBM, KRAFTCO, EXXON.

Suggested Student Activities

All material produced by students should be placed in notebooks or portfolios.

- Select advertisements from current magazines; analyze each advertisement and under each, write its function or functions.
- Select a package or wrapper from a well-known product such as a favorite brand of toothpaste or soap, mount it, and list the "attention getters" in the package design.
- Collect and mount examples of the variety of media available to the advertisers: newspaper page, magazine page, record album, book jacket, poster, package, or counter display piece.

Advertising Planning and Production

The Position of the Artist in Advertising

The art director or individual artist is part of a team which includes the advertiser, the advertising manager, the copywriter, often a market research person, and a specialist in media. In small stores or industrial firms, two or three people might share all these responsibilities.

The Long-range Advertising Plan

The advertising plan is a systematic arrangement involving *what* the firm plans to advertise, *when* it will be advertised, and *how* it will be advertised. A comprehensive advertising plan involving many facets of publicity in various media is called a "campaign." A campaign generally is a major effort, based on a unique idea or selling point, to promote a product or a service. The function of a plan is to:

- specify the departments, services, or products to be advertised
- organize a schedule outlining the dates on which advertisements are to be run (using a 6-month plan, a monthly plan, or a weekly plan)
- estimate the sales of the advertised merchandise
- select the media to be employed, the amount of space to be used in each medium, and the cost of space, both in total dollars and cents and in percentage of sales
- identify the segment of the consuming public to which the advertisement is directed

Since advertising space is compiled at least a month ahead of the running date on the advertising plan, the advertising department knows each merchandise department's amount of space, in column inches, to be included either in a full-page advertisement or a smaller separate advertisement, which will appear at a specific date. For example: Hat bar, 16″; budget sportswear, 28″; budget suits, 36″; budget shoes, 36″. Each department pays for its allotted space.

Planning a Layout

After the objectives of an advertisement have been determined and the medium has been selected, the copywriter and the artist or art director work together to plan both copy and layout. Usually the copywriter plans the copy first and the artist produces a layout, giving the general appearance of the advertisement. In a few instances, the layout might be the dominant feature and thus be produced before the copy is decided upon. In either case, further conferences between the artist, the copywriter, the advertising manager, and others will often result in changes in the original layout.

Purposes and Functions of a Layout

MAGAZINES AND NEWSPAPERS

A layout is a sketch or plan of the general appearance and makeup desired for an advertisement. Its general uses are:

- to give the advertiser and advertising staff an idea of how the advertisement will look
- to aid the copywriter in adjusting the wording to the spaces allotted to copy
- to aid the illustrator in planning the illustrations
- to aid the engraver, printer, newspaper compositor, or anyone connected in any way with the production of an advertisement

A layout must have visual appeal. It should have clarity, coherence, and simplicity so that it will attract attention and hold the interest of the viewer.

The visual message must be so appealing that it will turn the casual reader into a customer. It must present the message in a compelling manner.

A layout should be representative of the character of the store or manufacturer. Two different firms may possess certain basic similarities, but each has certain unique characteristics that may lead customers to prefer one firm to another. Advertising is one of the means by which the firm maintains this identity. Ways of maintaining continuity in a series of advertisements include the use of specific typefaces, the firm's signature cut, and a consistent style of presentation.

The shape of newspaper and magazine advertisements is usually a vertical rectangle, although squares are also used. For contrast and emphasis, horizontal rectilinear shapes are sometimes used since they afford an opportunity for certain display effects that are not adaptable to a vertical space.

The elements of an advertisement include the advertiser's name (called the signature or logotype), the headline or subhead, one or more illustrations, one or more copy blocks, and borders, rules, boxes, or decorations. Attention is also given to the blank space as a shape or shapes between and around these elements.

The principles involved in layout composition are the same as those for any art structure. All parts must be related to produce a unified, harmonious visual effect. Besides being well arranged and unified, the layout must have coherence or a feeling of relationship among the parts and the whole.

The layout must have balance, which is a sense of equilibrium created through the organization of the various elements. The eye may be attracted by a number of elements in a composition. It is the function of the layout artist to compose the elements to achieve esthetic balance.

According to statistics, newspaper advertising is usually read hastily; therefore, it becomes necessary for the artist to arrange the elements in such a way that the eye travels rapidly through the advertisement from one element to another, usually in order of their relative importance to the sales message. This is called movement or action, an important principle of layout construction.

Layouts are generally worked out on tracing pads or newspaper layout sheets. If tissue is used, a newspaper layout guide sheet is placed under it, and the two sheets are lined up and made fast to the drawing board by a few pushpins or by masking tape. The layout artist then blocks in lightly in pencil the outside limits of the advertisement in accordance with the size of the space previously determined. A few experimental roughs or thumbnail sketches might be the first step. After the artist finds an arrangement that satisfies him, he drafts or sketches in the various elements.

After the rough layout has been approved, it is generally desirable to make a more finished copy. If this copy is to be used to convince the advertiser to give final approval, it is rendered in a finished manner so as to represent as exactly as possible the appearance of the printed advertisement. Such a finished layout is called a "comprehensive."

Television

The student should be made aware of the considerations needed in designing to convey an advertisement as it would appear on TV, billboard, or train station, as opposed to a newspaper or magazine advertisement.

For use on television, a layout may be planned for an immediate visual effect upon the viewer. The layout may be enriched by various means, such as animation and accompanying sound.

The teacher should discuss and illustrate how designing for television is directly related to stage design, advertising design and filmmaking. The same elements of design apply to this field. Of course, in TV the designer is constantly working with moving images allied with sound. The message presented on TV must be immediately understood with one viewing — there is no second chance.

OLIVETTI, LETTERA 22 (series of four). Leo Lionni (1910–), 1954. Poster, 19" × 26¾". Museum of Modern Art, New York.

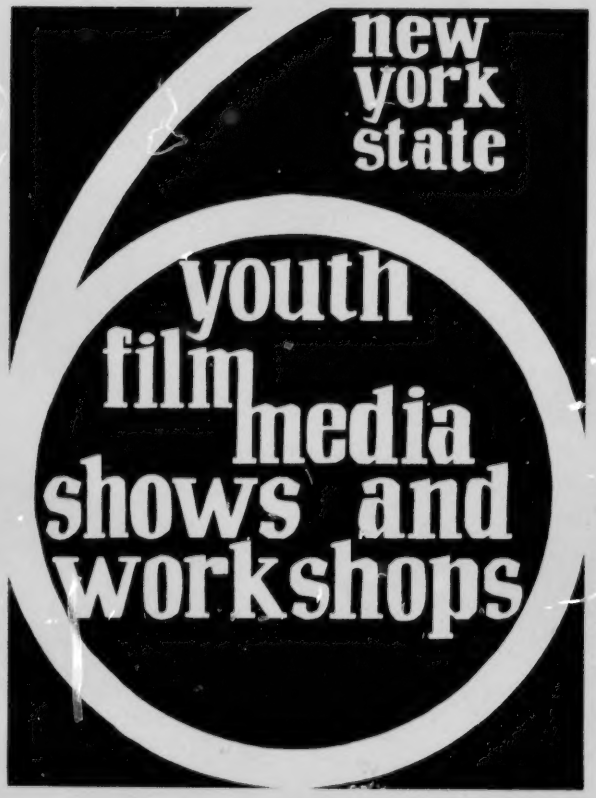
Demonstration and Discussion

- Demonstrate and discuss the basic materials a layout artist needs.
- Observe and discuss a variety of layouts collected from local stores. Identify the styles, techniques, media, symbols, typefaces, and illustration.
- Clip outstanding full-page advertisements from *The New York Times* and mount them on stiff board. Do the same with full-page or double-page spread magazine advertisements from a variety of magazines. Coherence, emphasis, balance, and movement of the various components can be discussed.
- Organize an interesting visual aid on "The development of a retail advertisement." Include a buyer's request, a schedule or breakdown sheet, copy with markups for type, a layout, artwork, an engraver's cut, a first proof with corrections, and buyer's o.k., second proof, and release order. Show and discuss the various steps and procedures of preparing an advertisement for publication.
- A field trip would afford an excellent opportunity for students to acquire knowledge in the mechanics of advertising and at the same time collect material pertinent to the development of an advertisement. Have students make their own visual aids and use the material for class demonstration and review.
- Discuss the value of organizing layouts in rectilinear areas. Show examples of Mondrian's paintings and examples of advertising that show the influence of Mondrian's compositions.
- Discuss how quality TV productions make use of the visual, movement, and sound.
- Discuss the different kinds of shows: variety, documentary, and drama, among others.
- Discuss current TV programs and the influence of the art director, the set designer, and the graphic artist.
- Visit a TV station and talk with the "back-up" people; see how many of these people have design backgrounds.

Suggested Student Activities

The student might

- Collect several shoe advertisements and cut the advertisements apart to separate each element. Reorganize the elements to form a new layout with the following specifications: 19 column inches, single item advertisement promoting regular price line merchandise. Stress interesting spatial relationships.

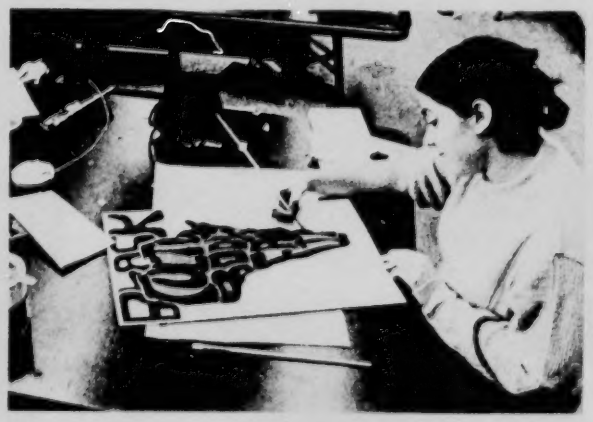


- Organize a 36-inch layout (3 col. x 12″) advertising gift items for a local specialty store or department store, promoting gift-giving for a specific holiday. Emphasize one item and show at least three others.
- Design the title for a favorite television series which will emphasize the characteristics of the show.
- Develop a 54-inch layout (3 col. x 18″) promoting contemporary lamps for a specialty shop or department store, composing the layout in the manner of Mondrian's compositions.
- Work out a 33-inch newspaper advertisement (3 col. x 11″) for a retail store promoting a special sale of misses' and half-size summer dresses for all occasions. Emphasize copy and price with silhouette figures in half-tone behind the copy. Use a combination of boldface type and the words "Special Sale" in hand lettering. Select bold typefaces from a book on typography. Try using a layout pencil, felt pen, or litho pencil to indicate the typography and hand lettering on the layout.

Independent Projects

The student might

- Design an advertisement for a Broadway production which will be suitable for a railroad station, airport, or subway display.
- Design a circular to sell a new art book. Make a rough layout before making a finished layout.
- Design an advertisement for a particular periodical. Fit the advertisement to the media, analyzing the character of the media and the character of its readers.
- Prepare a series of photographs which will be used as an integral part of an ad layout.
- Design a title card for a dramatic show.
- Develop a title card that uses cuts, dissolves, and mixes, and select appropriate music to accompany this title.
- Develop an end credit roller with animation and music for a children's show



Lettering as Used in Advertising

While this section will be primarily concerned with hand lettering, it should be remembered that type and typefaces play a major part in this field. Actually, all typefaces were once originally hand drawn, designed, redesigned, engraved, and cast over and over again. Much can be accomplished by the specification of typeface, size, color, and through the use of prepared lettering which may be cemented to the surface of the finished reproduction copy or transferred by burnishing (depending on the particular lettering aid used). It is suggested that the instructor maintain some samples of these various typographical aids so that the student may examine and try them.

Lettering, both hand drawn and typeset, may create an impression stronger than the words themselves. Hand lettering should be appropriate and well designed. It should be readable and expressive. Actually, readability is the primary concern, with beauty giving way to function in the total design.

Consider the following important aspects in designing hand lettering:

- *Size* refers to the relationship between the lettering and the area upon which it appears, and to the space surrounding the lettering and the distance at which the lettering is to be read.
- *Style* refers to the characteristics of the lettering to be used. Most lettering is in one of the following basic styles: roman, italic, gothic, script, and block. Today many novel variations of these styles are being used. The style selected should be consistent with the general character of the layout of the advertisement.
- *Form* refers to the shape of the individual letters and their grouping into words.
- *Weight* describes the thickness of the strokes of the letter. In terms of black letters on white background, the thickest and blackest are said to be the most heavy.
- *Layout* concerns the arrangement of the lettering on a particular surface area within certain boundaries.
- *Spacing:* there are three kinds of spacing to be considered: letterspacing (spaces between letters), word spacing (space between words), and line spacing (space between lines of lettering).
- *Execution* refers to the technical ability demonstrated in the finished work.

Discussion and Demonstration

- Discuss with the class the points outlined above.
- Show samples of lettering used in advertising and discuss the kinds of lettering used, such as roman, gothic, cursive, text, and script. Discuss the meaning of the terms point and pica in measuring type sizes, line widths, and spacing.
- Select examples for discussion in which the inherent character of type itself is used to create effective designs with impact.
- Demonstrate the use of the lettering pen and brush in making various styles of letters.

UNIVERS ABCDEFGHIJKLMNOP(
abcdefghijklmnopqrstuv
ABCDEFGHIJKLMNOP(
abcdefghijklmnopqrstuv
SCOTCH ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwx
ABCDEFGHIJKLMN
abcdefghijklmnopqrstuvwxy
TIMES ABCDEFGHIJKLMNOP(
abcdefghijklmnopqrstuvwx
ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz
PLANTIN ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz
BODONI ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwx
ABCDEFGHIJKLMNOP(
abcdefghijklmnopqrstuvwxyz
GARAMOND ABCDEFGHIJKLMNOPQR
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz
BASKERVILLE ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz
BEMBO ABCDEFGHIJKLMNOPQRST
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRS
abcdefghijklmnopqrstuvwxyz
PERPETUA ABCDEFGHIJKLMNOPQRSTU
abcdefghijklmnopqrstuvwxyz

Suggested Student Activities

The student might

- Using one letter, develop a design featuring many sizes and positions of this letter shape. Use a monochromatic color scheme to complete design.
- Compose a design using letters from newspaper headlines. Letters should be altered, cut, pasted sideways, upside down, etc., to form an interesting design relationship.
- Using a quadrille paper, letter any appropriate word in gothic letter form. Transfer the word to illustration board using guidelines for accuracy and proper placement. Using india ink, a ruling pen, and a brush, carefully ink in the word. This work may be rendered a number of times, exploring several technical possibilities such as solid and open alternate letters, using shading techniques such as line shading or stippling, or commercial shading for textural effects. Color may be introduced for added interest. A continuation of this project might introduce the idea of extended (wide) letter or condensed (narrow) letters.
- Design a practical, usable lettering project to be used in school using creative lettering appropriate to its intended use.
- Explore the possibilities of forming various letter types with a wide, flat brush and tempera on scraps of matte finish mounting board or bristol board.
- Using a school or community organization as the "client," design several letterhead roughs which would include both type and a visual image.
- Make a portfolio to hold advertising artwork. Design a cover for the portfolio with the name of the course (Advertising Design) and the student's name. Lines and abstract or geometric shapes may be employed, but these shapes and lines must add to the total design and not detract from the message or readability of the lettering. Make several rough layouts in proportion to the actual size.
- Enlarge or reduce a well-known logo lettering, using the cartoon method. Modify the existing logo

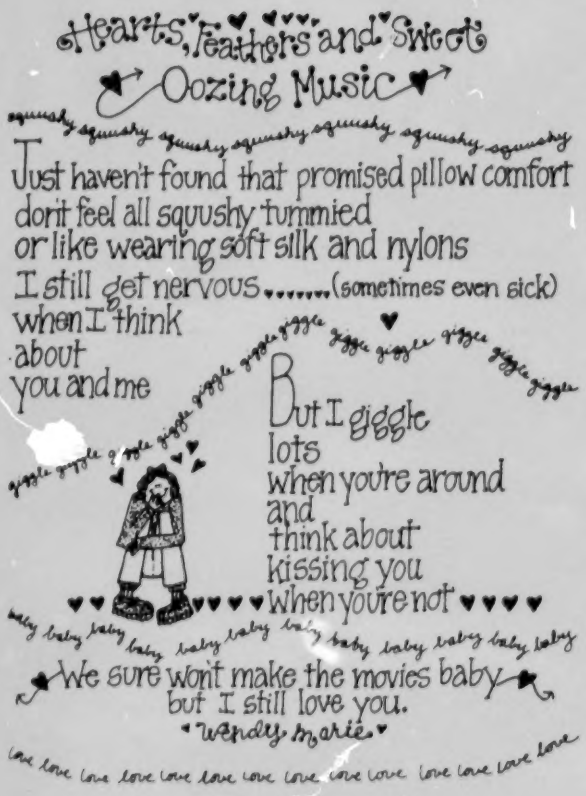
to a contemporary design, being careful to retain the original identity where possible.

- Develop three-dimensional letters to be made from cardboard, paper, wire, rope, etc.
- Using the student's name, create a design in cutout letters using Colorvue, Coloraid, or construction paper. Design this name as a personalized design reflecting a statement about that individual.

Independent Projects

The student might

- Select and cut out several examples of lettering or typefaces from magazines and newspapers. Identify each cutout as to whether it is derived from the gothic, roman, script, or italic forms. Mount several specimens that illustrate these forms on a sheet of heavy paper and label them.
- Select and cut out several examples of hand lettering or typefaces from photocopies of old magazines and newspapers. Arrange them in an attractive design on a piece of posterboard. These words or letters may be used by themselves or together with illustrations clipped from magazines or pieces of wallpaper or other types of paper, in the manner of a collage. When a satisfactory arrangement has been achieved, paste down the elements in the design.
- Use a carpenter's pencil to explore the area of calligraphy. This pencil can be sharpened with a razor blade to a wedge of any desired width. It is ideal for lettering in making layouts, and its versatility makes it easy to construct any type of letter. In order to maintain clean, clear, and crisp edges on each letter, the pencil should be flipped over from time to time or resharpened.
- Practice drawing with brush and ink, and with lettering pens and ink. Experiment with wavy lines of varied thickness by varying the pressure on the pen or brush, a group of lines made up with short strokes while leaving the tool on the paper, zig-zag lines by changing the pressure of the tool, calligraphic lines of even thickness and value, and crosshatching.


Hearts, Feathers and Sweet Oozing Music
squushy squushy squushy squushy squushy squushy squushy
Just haven't found that promised pillow comfort
don't feel all squushy tummied
or like wearing soft silk and nylons
I still get nervous.....(sometimes even sick)
when I think
about
you and me
giggle giggle giggle giggle giggle giggle giggle giggle giggle
But I giggle
lots
when you're around
and
think about
kissing you
when you're not
baby baby baby baby baby baby baby baby baby baby baby
We sure won't make the movies baby
but I still love you.
•Wendy Marie•
love love love love love love love love love love love love

Illustrating Advertisements

Types of Illustrations

An advertising illustration can be a drawing, sketch, painting, design, graphic print, montage, collage, or photograph. It is a picture that usually represents or suggests the merchandise or the idea that is being advertised. An illustration may also represent the advertiser rather than a product. It may be any picture that helps to present the sales message. In most cases the two are inseparable.

Among advertising people there is often some controversy as to which is more important, the illustration or the copy. Each plays an important role, depending upon the purpose of the advertisement and the relative suitability of each in getting across the main idea or sales message.

There are many kinds of illustrations; for example:

- *Descriptive illustration* seeks immediate results, and is accompanied by convincing and descriptive copy, thus making it conveniently possible for the customer to purchase the article merely by seeing and reading the ad. It is similar to the presentation of a product in a mail order catalog.
- *Decorative illustration* expresses a fleeting impression of the merchandise or service. It is usually stylized and simplified and is used for its eye-catching ability rather than its ability to promote immediate sales.
- *Abstract illustration*, as the name implies, is a creative, personal expression of an idea, service, or product. It is a unique interpretation of the sales message and sometimes has little, if any, resemblance to the object or service being advertised. The purpose of an abstraction is to suggest the tone of an advertisement or to catch interest.
- *Photographic illustration* is similar to descriptive illustration. Its purpose is to obtain immediate response.

Line and Tone

Line drawing is the simplest and quickest method of illustrating. The line is a versatile means of conveying a visual design. It can show details, suggest pattern or textures, express emotions, define shape or the illusion of form, and add to illustrations an esthetic sensitivity that is difficult to surpass in any other technique.

Line drawings are commonly made with ink or pencil. From them, linecuts are made. The finished drawing is black and white with no gray tones except those that are suggested by a shading technique such as lines, crosshatching, or stippling. For newspaper work, where a relatively soft stock is used, the linecut is usually the most satisfactory and least expensive of all illustrative techniques.

Shaded tones for line drawings may be produced by a Benday technique. In this process, the artist uses a gelatin sheet on which there is a fine-grained pattern or texture that produces a shaded tone on specific areas. The artist indicates the areas for Benday effect by outlining them in blue pencil on a tissue overlay placed over the drawing. The value of the tone desired is then indicated in the margins in terms of percentages, as 10%, 20%, etc. The artist may also apply a transparent Benday sheet directly over the drawing, scraping off the Benday pattern where it is not wanted.

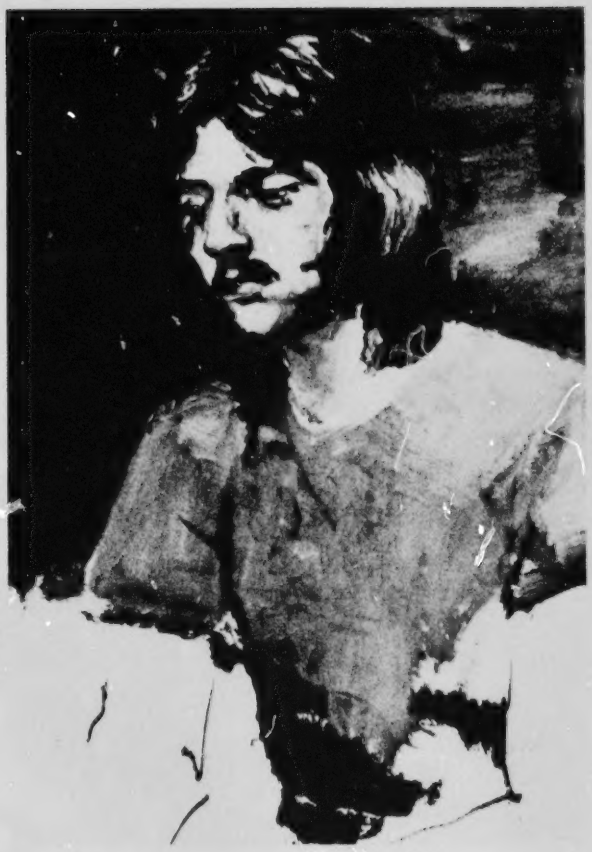
The development of dry transfer lettering, and tonal and textural sheets for effects in screening and line production, has provided advertising artists with an array of commercial art products from which to choose. Students should become familiar with the commercial names of many of these products.

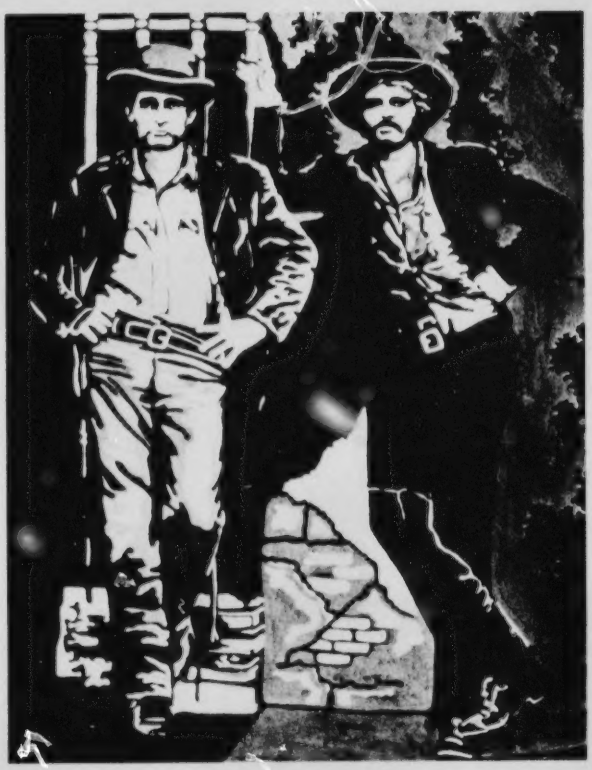
For newspaper advertising, which uses low-quality, soft paper stock and high-speed presses, subtle rendering techniques are impractical. A simple treatment in either line or combination of tone and line is more satisfactory.

For magazine and brochure advertising, which uses high-quality paper and slower presses, the artwork can be rendered with more subtle techniques.

Since both color and black-and-white photographs have been used extensively as illustrations in advertising more and more in recent years, many art students find the camera an indispensible tool.

Advertising illustration requires a particular flair and technique, and requires a strong foundation in drawing and design. The advertising designer must have discriminating taste, keen visual perception, and a sensitivity to the public market.





Discussion and Demonstration

In completing the projects listed, and in demonstrating techniques, it is advisable to acquaint and familiarize the students with commercial materials used in actual studio situations. Colored, coated papers, dry transfer lettering, and texture sheets (Instantype, Letraset, etc.) should be used whenever possible to enhance the design.

- Discuss:
  - the reasons that illustrations are used in advertising
  - the use of photographs as illustrations (strengths and weaknesses)
  - why retail advertisers often prefer drawings of fashion merchandise to photographs
  - why a knowledge of engraving and printing is necessary to the illustrator
  - the difference between a line drawing and a tone drawing
  - the limitations in the Benday process of representing tone

— the various characteristics (and advantages and disadvantages) of methods of reproducing line art — line engraving, letterpress, offset lithography
— the importance of size when reducing or enlarging drawings

- Discuss the tonal effects added by the artist or by the printer and the way art is prepared for each.
- Show and discuss line technique in full-page advertisements from local papers and *The New York Times*. Try to show a variety of techniques. See if the students can distinguish between pen and ink technique and brush and ink.
- Demonstrate line technique with a variety of materials such as different sized brushes, ink, litho pencil, different sized penpoints, mechanical holders, and different kinds of illustration paper and board.
- Demonstrate with various tools how hand pressure and direction of stroke affect the character of the line.
- Discuss calligraphic line, sensitivity in line, variety in line, and freedom and flexibility of technique.
- Demonstrate the application of a tone by:
  — dry brush method
  — flat tone (wash)
  — graded tone (dark to light, light to dark)
  — value change (in separate areas): controlling the value by the amount of pigment added to the water
  — wet on wet background
  — wet on dry background; built-up tones (flat value on flat value)

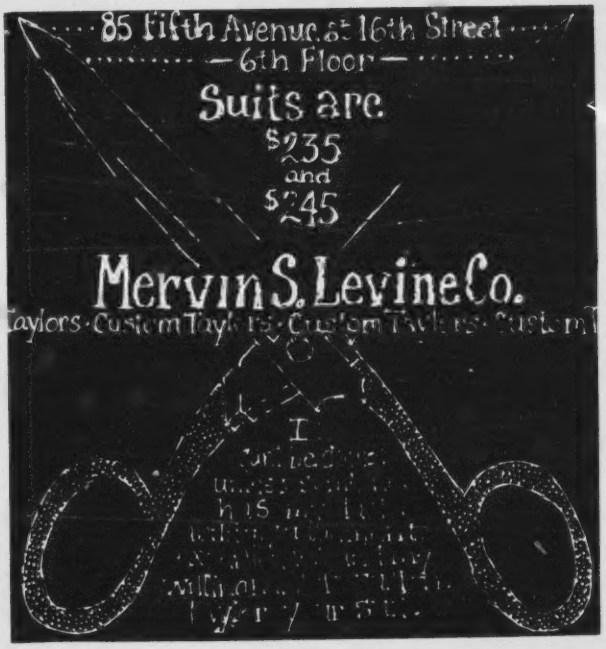
Suggested Student Activities

The student might

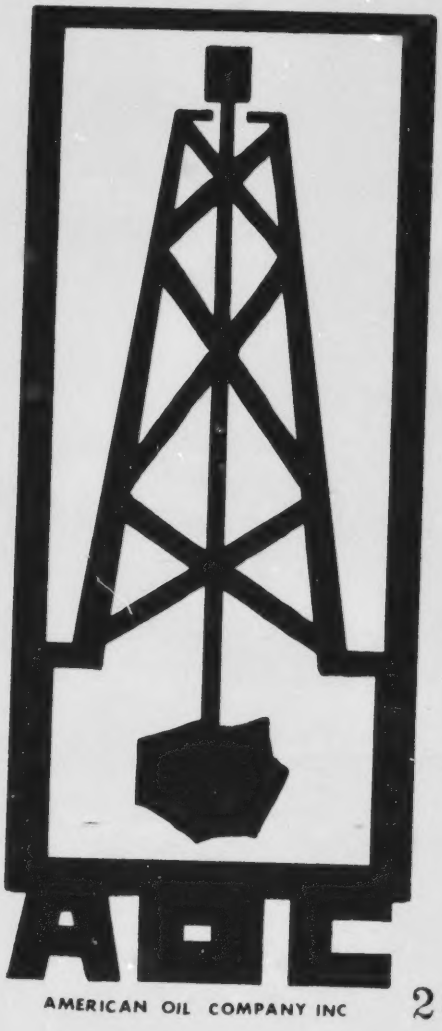
- Sketch a few simple objects—tumbler, bowl, coffee pot, pitcher, or creamer. Select a technique such as line or wash, or a combination, and render in a simple treatment. The objects are not to be rendered as in a watercolor painting, but rather as a commercial product that must have sales appeal. The illustration must show off the merchandise and be painted in detail.
- Substitute textural and tonal sheets for the use of brush and paint. Investigate commercial screening sheets. Render the desired effect using scratchboard. Investigate the qualities obtainable with the airbrush.
- Try drawing and rendering, in line and/or tone, accessories such as handbags, jewelry, shoes, or cosmetics. Work from the actual merchandise and glance at professional artwork of similar merchandise for inspiration.
- After discussion of characteristics of the fashion figure, practice drawing from a model. Have a series of poses, starting mainly with "quickies." To get the action of the pose is important, but also stress refinement of proportion, grace, elegance, and style. After about two weeks of figure drawing, (include men's fashions) the student should select the best sketches and render in the technique he prefers.
- Plan a campaign to promote a new product. Include newspapers, posters, direct mail, television, and magazines. Include a time schedule and all pertinent data, as well as examples of layouts or other materials for each medium.
- Design a menu for an exclusive restaurant featuring foreign cuisine. Plan a cover and do one page of lettering, paying careful attention to the kind of restaurant and types of food served.
- Plan a project in illustrative cartography. This might be a map for a restaurant placemat, or a state or regional map designed to attract tourist trade.
- Design a folder for direct mail advertising. This may be for books, clothing, or any material that lends itself to the medium.

Independent Projects

- Newspaper advertisement: create a fashion illustration that includes a copy block.
- Logo redesign: select an existing example and redesign it for contemporary appearance.
- Display case (three-dimensional): design the full display effect, including shelves, backerboard, objects, and lettering.
- Displays: create a moving counter, floor, or window display.



- Counter display (three-dimensional, for bookstore or travel agency): make it collapsible for mailing and easy assemblage.
- Cover design for a drama club production: include linecut and color separation.
- Cover design for a yearbook, adult education bulletin, school or district publication, etc.
- Double-page design for a yearbook.
- Cardboard printing (two- or three-color separation): include copy block and headline.
- Costume design and rendering: work out an adaptation of a historical costume or costume design.
- Kinetic illustration: illustrate a machine-made product or mechanical instrument showing radius of movement. Cut a photograph into strips and shift their position to suggest motion.
- Tonal separation (designed from a photograph): make a tracing of the photograph to simplify the image into selected areas of black, white, and gray; to black and white only; to dots only.
- Greeting card (humorous): select occasion and theme, and create copy.
- Montage (magazine, cut paper): select a theme.
- Extended line montage (magazine, cut paper, or photograph): complete selected area(s) by extending lines from objects defined and omitting the background at these points.
- Transferal montage (from printed matter): rub ink from printed image onto new surface, organize placement for design effectiveness.
- Poster design: select a theme such as narcotics, environment, or antismoking.
- State or country travel poster: create a poster layout advertising a particular state or foreign country. Use lettering that characterizes the name, and a symbol or illustration associated with that area.
- Mailing brochure (for reproduction): design a circular advertising the student art exhibit.
- Stationery design, either personalized or for a specific product or company.
- Family coat of arms: present authentic examples, discuss and research heraldry. Do not attempt an authentic design, but a whimsical interpretation symbolizing personal and family interests.
- Portfolio presentation: include instruction in matting and mounting, and in designing the complete presentation.



Color Reproduction

Although most of the activities covered above deal with black and white line and tone reproduction, it is suggested that the teacher review the preparation of artwork for color printing, as well as the reasons for using or not using color.

Color can be effective in attracting attention in all forms of advertising, and can serve these functions:

— direct attention to the advertisement
— present more realistic objects, scenes, or people
— emphasize a special message about a product
— suggest or enhance an abstract quality of the product
— make a pleasant first impression
— create prestige for the advertiser
— lock visual impressions in the memory of the customer

Almost any full-color picture can be reproduced faithfully by combining the basic colors — red, blue, and yellow — with standard black. The basic colors are combined in varying proportions to produce all other colors. For example, translucent blue ink printed over yellow produces green.

Color printing is much more expensive than one-color printing, primarily because of the additional presswork involved. The finished product consists of a separate printing impression for each color of ink used. Thus, full-color printing requires four impressions; two-color printing, only two.

Three-color, " flat color " advertisements, for example, are produced by three separate printing impressions. Each color area is indicated on a separate overlay by the artist, and a plate is made for each basic color. The three images are then printed on top of one another to produce the final print.

A more realistic, more expensive, type of color reproduction is " process color printing," whereby an original is reproduced as a halftone from four separate plates, each inked with a different basic color. The original is photographed and photochemically made into four halftone negatives, or " separations," each carrying a different basic color. Thus, the image on each negative will vary according to the distribution of that color in the original. A plate is made from each negative and receives the proper ink color, then all four plates are run in sequence over the page, in close register, to reproduce the original in full color.

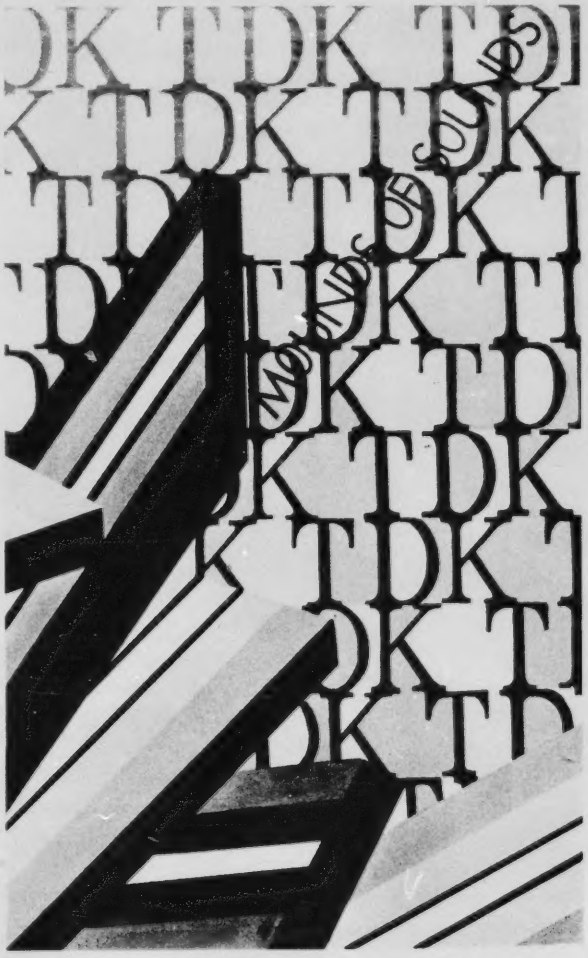
Demonstrate and Discuss —

- A simple layout for a black and white advertisement with one color; show how the addition of color can improve a design.
- How to prepare color separations for the camera.
- The importance of register when preparing camera-ready art.
- Three basic color plates that are used in realistic color printing (these can be secured from a printing plant).

Suggested Student Activities

The student might

- Do a simple layout in black, white, and one color, then prepare " camera ready " mechanicals for each color.
- Design and print a three-color design to be reproduced with the silk screen process. Print with transparent inks, having some colors overlap to produce additional colors.
- Design a magazine advertisement for aftershave, cologne, or perfume using color to emphasize the masculine or feminine quality of the product.
- Design three illustrations for a novel using black, white, and one color. Select a color that will establish the mood of the illustration.
- Design a three-color logo for a national company.



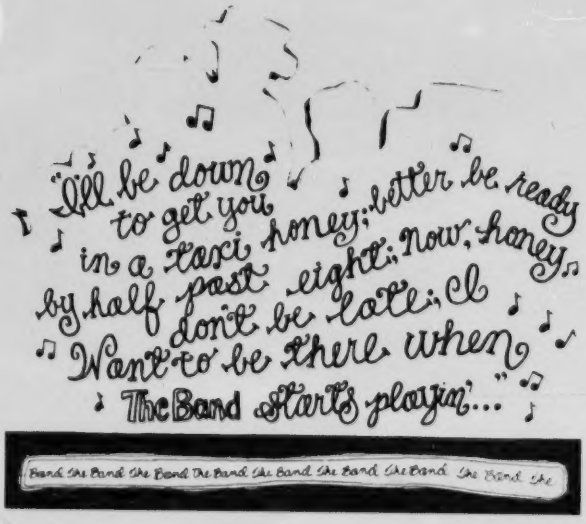
Additional Project Categories

- Design and illustration: children's books
- Advertising: newspaper ad, magazine ad, poster, bumper sticker

- Editorial art: magazine cover, book jacket, paperback cover
- Sales promotion:
  - — postage stamp, calendar, record album, package design, brochure, business card
  - — TV advertisement: story board presentation — eight frames, copy, directions for major action, camera positions
  - — TV title or spot announcement — one to three frames
- Corporate image campaign: could include designs for poster, button, bumper sticker, matchbook cover, newspaper or magazine advertisement, shopping bag, etc.

Evaluation

- Has the student gained an appreciation of the need for good design and discriminating taste in advertising?
- Is the student aware of the impact of the media on the consumer and the viewing public?
- Has the student demonstrated a skillful use of tools and materials in layout and art for reproduction?
- Does the student's finished work reflect creative thinking?
- Has the student shown proficiency in using a variety of drawing and shading techniques used in advertising?
- Does the student's work reflect an understanding of the process of reproducing art in black, white, and color?


"I'll be down to get you in a taxi, honey; better be ready by half past eight. Now, honey, don't be late; I don't want to be there when The Band starts playin'..."
The Band The Band The Band The Band The Band The Band The Band The Band The

SUGGESTED READING

Arnheim, Rudolf. *Art and Visual Perception*. Berkeley: University of California Press, 1954.

Art Directors Club of New York. Annuals of *Advertising and Editorial Art and Design*. New York, 1964.

———— Frank Baker, ed. *Visual Communication: International*. New York: Hastings House, 1961.

Asimow, Morris. *Introduction to Design*. New York: Prentice-Hall, 1962.

Ballinger, Raymond A. *Layout and Graphic Design*. New York: Van Nostrand Reinhold Co., 1970.

Carmel, James. *Exhibition Techniques-Traveling and Temporary*. New York: Reinhold, 1962.

Fletcher, Alban, Colin Forbes, and Bob Gill. *Graphic Design: Visual Comparisons*. New York: Reinhold Art Paperback, 1964.

Franke, Herbert W. *Computer Graphics/Computer Art*. London: Phaidon Press, 1971.

Graves, Maitland. *The Art of Color and Design*. Second Edition. A plan of study: (1) Elements of design; (2) Principles of design, form of elementary relation, contrast, direction, texture, proportion, etc.; (3) Analysis of design elements. New York: McGraw-Hill, 1951.

Gray, Milner and Donald Armstrong. *Lettering for Architects and Designers*. New York: Reinhold, 1962.

Hayett, William. *Display and Exhibit Handbook*. New York: Reinhold, 1967.

Jacobsen, Egbert. *Trademark Design*. Chicago: Paul Theobald, 1952.

Kepes, Gyorgy et al. *Graphic Forms: The Arts as Related to the Book*. Cambridge: Harvard University Press, 1949.

Laughton, Roy. *T.V. Graphics*. New York: Reinhold, 1966.

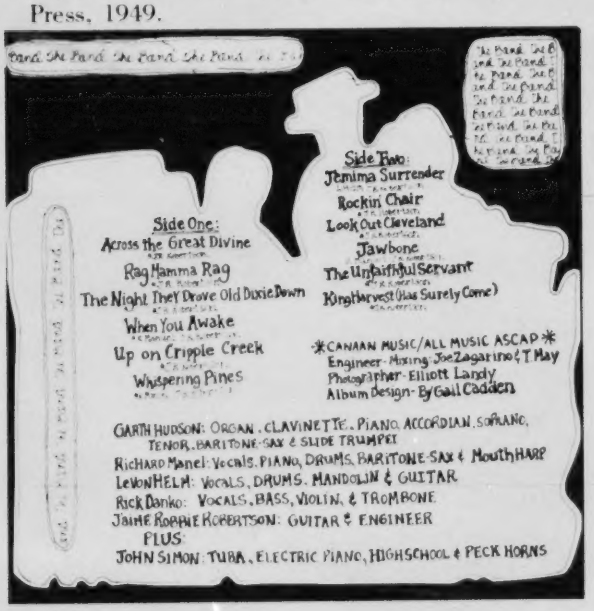
Nerdinger, Eugen and Lisa Beck. *Alphabets for Graphic Designers and Architects*. New York: Reinhold, 1965.

Panofsky, Erwin. *Meaning and the Visual Arts*. Garden City, New York: Doubleday, 1955.

Pye, David. *The Nature of Design*. New York: Reinhold Art Paperback, 1964.

Reed, Walt. *The Illustrator in America 1900-1960*. New York: Reinhold, 1963.

Rosen, Ben. *Type and Typography*. New York: Reinhold, 1963.


Side One:
Across the Great Divine
Rag Mamma Rag
The Night They Drove Old Dixie Down
When You Awake
Up on Cripple Creek
Whispering Pines
Side Two:
Jemima Surrender
Rockin Chair
Look Out Cleveland
Jawbone
The Unfaithful Servant
King Harvest (Has Surely Come)
CANAAN MUSIC/ALL MUSIC ASCAP
Engineer-Mixing: Joe Zagarino & T May
Photographer-Elliott Landy
Album Design-By Gail Cadden
GARTH HUDSON: ORGAN, CLAVINETTE, PIANO, ACCORDIAN, SOPRANO, TENOR, BARITONE SAX & SLIDE TRUMPET
RICHARD MANEL: VOCALS, PIANO, DRUMS, BARITONE SAX & MOUTH HARP
LEVON HELM: VOCALS, DRUMS, MANDOLIN & GUITAR
RICK DANKO: VOCALS, BASS, VIOLIN, & TROMBONE
JAIME ROBBIE ROBERTSON: GUITAR & ENGINEER
PLUS:
JOHN SIMON: TUBA, ELECTRIC PIANO, HIGHSCHOOL & PECK HORNS

PERIODICALS

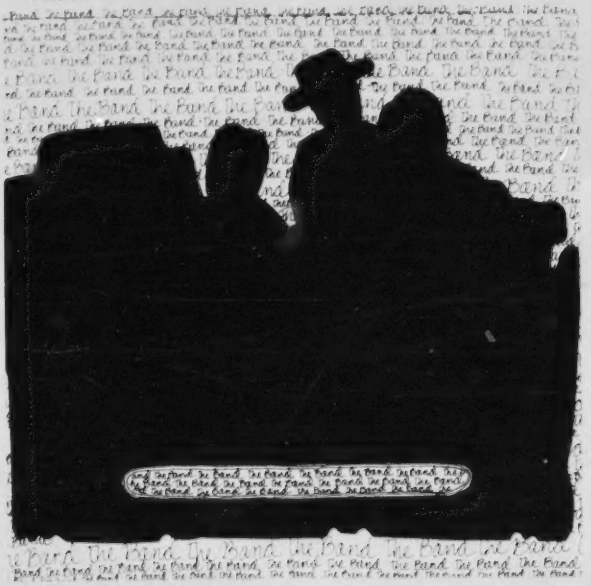
Art Directions, Advertising Trade Publications. 19 W. 44th St., New York, N.Y. 10036. Bimonthly, $11 per year.

Design News, Rogers Publishing Co. (subsidiary of Cahners Publishing Co:, Inc.), 3375 South Bannock, Englewood, Colorado. Bimonthly, free.

Graphis, published in Switzerland (on international advertising art). Available through *Museum Books*, 48 E. 43d Street, New York 10017. Bimonthly, $36 per year.

Print Magazine, 6400 Goldsboro Road, N.W., Washington, D.C. 20034. Bimonthly, $18 per year.

Visual Communication. Davis Publications. Worcester, Mass.



STUDIO IN FASHION DESIGN AND ILLUSTRATION

COURSE DESCRIPTION

This is an advanced course to be elected after a student has completed a full year of *Studio in Art*. It is designed to develop in students the knowledge and understanding of the esthetic principles and skills involved in fashion design and fashion illustration.

SCOPE

The course covers the development of fashion design and fashion illustration, its function of enhancing the figure, and the processes involved in designing garments and preparing fashion illustrations for reproduction. Experiences similar to those found in fashion design studios and fashion advertising studios should be simulated in the classroom.

Students should keep a notebook to record material developed in the Demonstration and Discussion sessions as well as a sketchbook for ideas and preliminary drawings.

STUDENT OBJECTIVES

Upon satisfactory completion of unique segments of this course of study, a student should be able to demonstrate:

- Basic principles of good design
- An improved understanding of the garment industry
- A more discriminating personal taste
- Creativity in the preparation and execution of fashion designs
- Practical application of original ideas
- An aroused awareness of the influence of basic social trends; economic, moral, and political, upon the history and future of fashion design

INTRODUCTION TO FASHION DESIGN

Fashion design is a reflection of its own time. Trends in this field change rapidly. Factors that affect fashion design are climate, age, changes in human physique, technological advances in fabric manufacture, popular appeal in sports, music, art and entertainment, foreign influences, public personalities in the news, and the inspiration of fashion designers. Changes in fashion trends are usually initiated in a few large cities throughout the world, notably Paris, London, New York, Rome, and Los Angeles.

Internationally, there is a fashion world that determines what is "in" and what is "out." It is a world generally focused on youth and on current trends, and on projected trends in living. Any of the magazines that focus on the world of fashion, such as *Vogue*, *Glamour*, and *Harper's Bazaar*, or newspapers such as *The New York Times* and *Women's Wear Daily*, will give an indication of popular fashion trends.

The world of fashion is vast and complicated. Most newspapers have a fashion section and large papers also have a fashion editor. Many periodicals are devoted to fashion design, and millions of dollars are spent each year by designers and manufacturers in creating and promoting new designs and influencing public taste. The work of the artist-designer is vital in the realization of these goals from the initial visualization to the consumer's final acceptance of the product.

Historical Background

Through the ages, costume has always been influenced by contemporary conditions—religious, social, cultural, economic, and political. According to most sources, dress originated for two purposes: protection from the elements, and to express individuality. Even before the actual use of clothing, it is known that the primitive hunter decorated his body by painting, cutting, or tattooing his skin. Eventually, the facial and body ornamentation gave way to personal adornment through the use of primitive jewelry, such as polished stones, necklaces of bones, and trophies of war.

The discovery of the arts of weaving cloth, dyeing, tanning hides, and working with metal encouraged the development of individuality in dress.

The dress of ancient civilizations as in Egypt, Greece, Rome, Africa, and the Orient, have been revealed through drawings, paintings, sculptures, and hieroglyphics.

Since early in the 16th century, France has led the western world in fashion and fashion design. Even in colonial America the more wealthy matrons sent to France for their fashion creations. Some fashions have also originated in England, especially those related to the use of British woolen materials.

During the 1920's and 1930's, American designs drew attention, especially in the area of casual and sports attire. After World War II, Italian designers also came into greater prominence, competing with the fashion centers of France, England, and the United States.

Discuss —

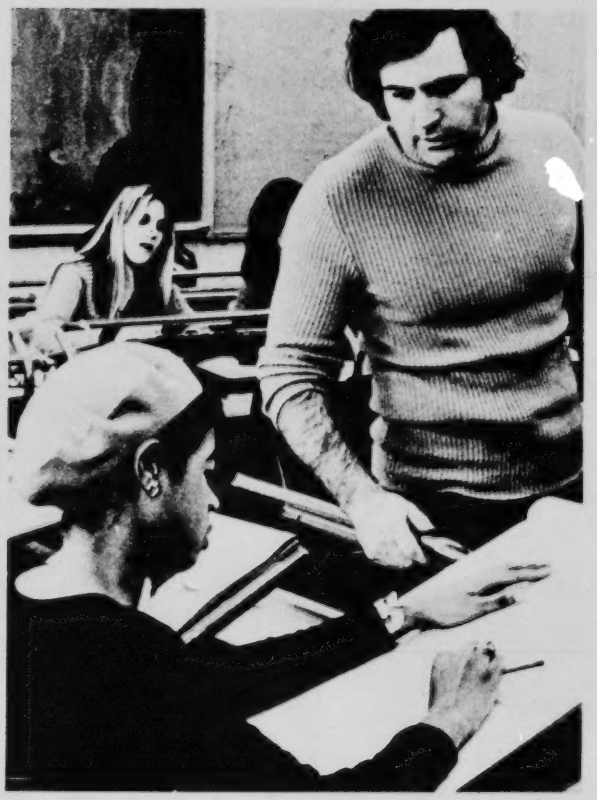
- Important contributions of past civilizations and cultures to the world of clothing.
- The effect on fashion design of world events such as the styles in France immediately before and after the French Revolution, or the popular interest in articles found in the tomb of Tutankhamen in Egypt in 1922.
- The influence of various textiles on the fashion world, including importance of the industrial revolution, and the development of synthetics, wash and wear fabrics, double knits, fake furs, vinyls, etc.

Independent Research Projects

- Do individual research regarding the ways fashion has been affected by people in the news, by religion, climate, economics, the theater, music, art, developments in foreign countries, or increased leisure time.
- Study socio-economic developments such as the women's liberation movement; fashion awareness of ethnic groups; changing lifestyles; the invention of synthetic fibers; new sewing machine techniques; and the awareness of natural resources with the development of fake furs as an alternative to sacrificing animals for their pelts.

Discuss —

- The term "manikin" as applied to fashion figure drawing; simplicity of construction, and the feeling of solidity achieved through the use of cylindrical forms.
- Blackboard illustration of the sequence and thinking that goes into the construction of a manikin figure. (In the introductory phases of this course, the figure proportions should follow the measurements of the "average" figure.)
- The human figure as recorded by famous artists through history whose work shows distinct styles. (Color slides or illustrations supplemented with chalkboard sketches might help to clarify and emphasize salient points.)
- Examples of manikins in various poses. Stress the plausibility of the pose. Point out the line of gravity, weight thrust, direction of the shoulders, turn of the head, and position and direction of the feet.
- The techniques of sketching and rendering used by fashion illustrators as exemplified in current fashion and trade magazines. Point out the basic approaches: to capture excitement through movement in the gesture of the pose; the finished sketch; contour drawing; the modeled rendering; the flat rendering; and wash rendering.
- The importance of understanding the figure and how it moves. (Sketched diagrams should be used to show movement of the entire figure.)



Studio Experiences

Drawing from live student models is probably one of the most important activities of a drawing class. Individuality of style should not be identified and nurtured, as it is inhibiting to encourage students to be stylized and slick when they are in the early stage of learning. Exposure should be general, stressing drawing the figure from life and developing coordination and a good eye. This only comes through constant practice in life drawing.

It is hoped that through the following activities the student will develop a love and taste for line drawing.

The student might

- Sketch a number of figure poses using charcoal, black chalk, or conté crayon on newsprint. Emphasize proportions and the movable parts of the figure; i.e., elbow, knee, shoulder, neck, ankle.
- Draw a series of short successive poses from the live model, some as short as one minute. Work quickly and freely. Details should be eliminated. The spirit or feeling of the pose is most important.
- Draw a manikin figure, using a live model to suggest the pose. Do a series of such drawings from different angles. Draw both seated and standing figures. Avoid elongation and redesigning of the figure—this is best left to the accomplished artist and should not be attempted until the student is proficient.
- Draw a series of sketches shaded with charcoal to emphasize a three-dimensional effect, producing a more lifelike quality. Detail and careful shading should be avoided in favor of a bold yet simple rendering. The overall effect should be one of solidity and mass.
- Use brush and black paint or ink to sketch the model, emphasizing a variety of lines.
- Draw a series of sketches from the model using a variety and combination of media: pen and ink,

tempera with brush, black line on wet paper using pen and brush.

- Make a series of drawings which will point out the difference between the flat decorative figure and the modeled figure. Follow up with a series of contour drawings from live models.
- Use gray charcoal to draw a model posed under a spotlight. Use a kneaded eraser to produce the highlights. Avoid extensive use of line; use line as accent only.

Independent Studio Projects

Select and mix materials and media, using them in an original manner for these projects.

- Draw a series of hand diagrams, using planes to define the back of the hand and the sides and tops of the fingers and thumb.
- Using a carefully rendered, pencil drawing of a skeletal hand as a guide, draw hands on a tissue overlay indicating the position of the joints in each finger. Sketch a series of hand positions that point up the placement and relationship of the joints.
- Advance to poses of hands holding objects such as a purse, gloves, or an umbrella. Draw one hand clasping another. Use ideas from fashion magazines, but draw from life. Render in color and in gray washes and line.
- Draw a modeled form of the head, using facial planes. Render in flat color, using shades of gray to determine the change of direction of each plane. Repeat for a round face; a long, thin face; and a heart-shaped face.

Applying the Elements and Principles of Design to Fashion

The elements and principles of design provide the underlying basis for fashion design and illustration, as for all areas of the visual arts. The elements of design (line, form, space, color, value, and texture) are presented in the foundation course, *Studio in Art*. These should be reviewed at the beginning of this course for the *elements* of design are components out of which the visual arts are created. The *laws* or *principles* of design are in essence the blueprints that govern the way these elements may be put together to create a harmoniously pleasing art form or functional design such as a garment. While there may be some argument as to the precise listing of these principles, most artists, designers, and art educators tend to agree that the following terms represent the principles of design: balance, rhythm and repetition, dominance and subordination, and proportion.

The next section is focused upon the application of specific elements of design to fashion design and fashion illustration. As these elements are introduced in demonstrations, discussions, and student activities, there should be constant recognition and application of the principles of design.

Line

Discuss and Demonstrate —

- Line as a directional force, an accent force, and a psychological force in the creation of design.
- The use of line as a structural expression, as a decorative expression, as a means of accent, and as a means of achieving certain desired effects.
- The psychology of line—the rigid vertical and horizontal, the rhythmic, the contour or surrounding line. Use illustrations to indicate the effect of line in fashion design and illustration. Discuss its importance in fabric draping for various figure types.
- The contemporary silhouettes of current fashion magazines and newspapers as compared to those of past years.
- The use of line by current fashion illustrators.
- Line in relation to mass and color.
- Idealization, by combining a figure type with a face type. Design a complete ensemble, including hairstyle and accessories that are current and in good taste. Some time could be given to study of cosmetics and hair grooming. Finished work should be in color using any medium.
- The design of a skirt for a tall, thin figure.

Value

Demonstration and Discussion

- Using color cards, show what is meant by value, and the changes that occur when reducing color to black and white.
- Demonstrate the use of value differences for purposes of contrast and decoration; the psychology of value and its implications in the field of fashion.
- Give examples of the use of value illustrations in advertising fashion designs in newspapers and magazines, and the use of line against value masses.
- By placing a sheet of tracing paper over line drawings of fashion figures, show the application of broad value washes using diluted black india ink or lightened tones of lamp black in broad brush strokes. Conté crayon or charcoal may also be used for this purpose.
- Display samples of value combinations used in textile design and fashion display.
- Using a female student as a model, focus a strong spotlight on her. Make a large charcoal value sketch, illustrating use of value masses. In a darkened room, the overhead projector may be used.

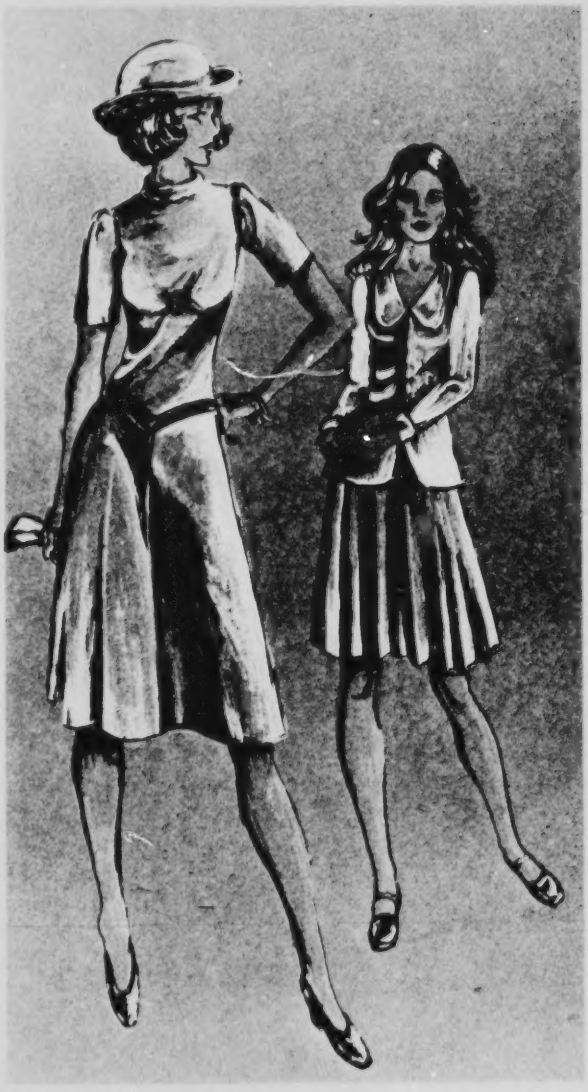
Studio Experiences

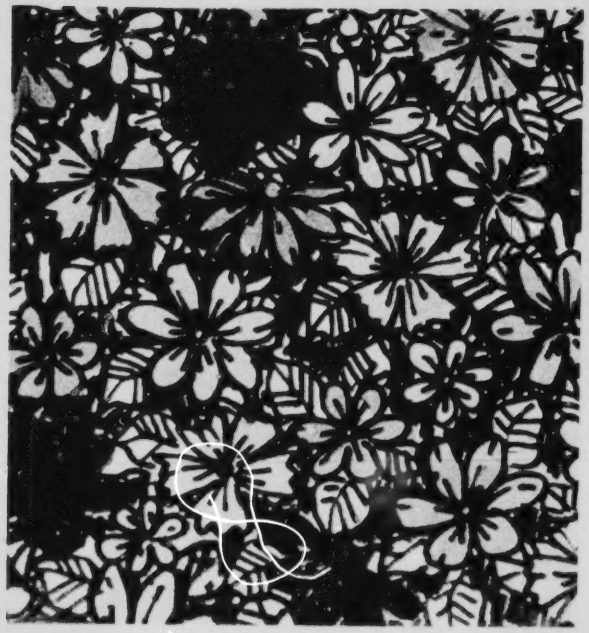
- Make a series of flat wash values and wash gradations from very dark to very light in both transparent and opaque black-and-white watercolors.
- Experiment with freely drawn line patterns over flat and graded washes. Create textile designs based on these experiments.
- On lightly drawn figure and costume studies in pencil on watercolor paper, place values of transparent watercolor washes or diluted black india ink. When finished, erase the pencil lines to see if the wash renderings "hold up." Experiment with implied or suggested line rather than actual line.

Color

Discuss and Demonstrate—

- The use of warm and cool colors, and the psychology of color and its importance in fashion designing.
- The role of color in setting style trends.
- Examples of interesting color combinations in textile design. Show examples of textile designs from the work of Picasso, Matisse, and other artists.
- The effects of lighting on color and values, including daylight, tungsten light, fluorescent light, and display lighting in various colors and color combinations.
- Review color as presented in *Studio in Art*.





Studio Experiences

The student might

- Starting with primary colors, mix a series of color swatches. Experiment with varying amounts of color in the mixture. Include black and white in additional mixtures. Make a series of color and value charts from the mixtures obtained. Make notations where necessary and place the page in the notebook.
- Using three neutral colors and one accent color, design accessories such as shoes, gloves, hat, scarf, belt, and handbag.
- Using a monochromatic color scheme, design a sports outfit consisting of a skirt or pants, blouse, sweater, vest or jacket, and shoes or boots.
- Design a beach ensemble, using a color scheme appropriate for a warm climate.
- On a small area, design a textile print in tempera or watercolor. Use highly contrasting colors to achieve a bold effect. Indicate the type of fabric. Do another one, using a more subtle effect.
- Design a print based on a floral shape. Use collage technique. Indicate type of fabric.
- Using tinted paper and colored chalks, design several plaids.
- Use one plaid in a dress design employing the same media.
- Select and complete one or more of the fashion illustration projects listed in the Advertising Design section of this publication.

Independent Studio and Research Projects

The student might

- Using fashion magazine ads, identify "accent" color, neutral colors, warm and cool colors, warm and cool grays, and monochromatics.
- Design an ensemble for a winter sport, using a color scheme suitable for a cold climate. Render these in watercolor or tempera in any chosen rendering technique.
- Indicate, with quick sketches in color, what colors are worn best by a very tall, thin figure. Do the same for a short, heavy figure. Plan color schemes around the blonde, fair-skinned type and the brunette, dark-skinned type. Use paper of a size suitable for your notebook.
- Using one of the textiles designed in class, develop an appropriate ensemble for a live model. Include accessories.

Space, Shape, and Form

Since these elements are very closely interrelated, they have been grouped under a single heading to facilitate instruction. An understanding of the fundamental differences between the elements should be brought out. The teacher should again refer to these elements which have been given emphasis in *Studio in Art*.

Demonstration and Discussion

- Emphasize important differences between positive and negative shapes and their uses.
- Show examples of dramatic use of space.
- Discuss the use of space and shape to enhance the human figure in fashion.
- Using slides, opaque projector, or overhead projector, show silhouettes of fashion figures interspersed with abstract shapes. Discuss beauty of shape, form, and space.
- Using large fashion advertisements from newspapers, show the basic shapes and shape relationships by blacking the masses in the advertisement with brush and ink, charcoal, or carpenter's pencil. Make a large block from areas of copy, type, and figures. Discuss the interrelationships of shapes and space.

Studio Experiences

The student might

- Using black and white paper, cut out a variety of geometric shapes. Place them on a large sheet of gray paper and arrange them in a well-designed composition. Paste them down.
- Using whatever resources that may be available, such as books, figure plates, or slides, draw copies of a number of period costume silhouettes. Follow this with the creation of similar silhouettes using contemporary figure styles. Cut out the silhouettes and arrange them on a piece of contrasting paper, stressing similarities of different periods, thus illustrating how the history of costume influences current fashion trends.
- Thinking in terms of the figure silhouette, cut and paste several shapes that would represent the fashion figure in action. A few lines might be added for emphasis. Using the broad side of a piece of chalk or crayon, work out several fashion designs stressing the clothed figure as a mass.

Texture

Demonstration and Discussion

- Display a number of artist's renderings that employ a variety of techniques to illustrate textural qualities of fabrics. Students might attempt to name or describe each fabric sample. Supplement this with models dressed in ensembles made from these fabric types.
- Demonstrate draping of various materials, using a student as a model.

Studio Experiences

The student might

- Drape fabric on the model, using a spotlight to highlight the folds. Render the material in chalk. Repeat this, using different types of fabric.
- Sketch a model posed in ensembles made from several different fabrics. Complete each in a different medium, e.g., tempera, watercolor, colored inks, and charcoal while attempting to capture the characteristics of the various textures.

- In a similar manner, render furs and fake furs. Follow with a rendering of a model carrying a fur coat or jacket over her arm. The rendering should give the feeling of the weight, folds, and texture of fur. Use a spotlight for each pose. Rendering might be in chalk or watercolor.
- Using gray wash, do several renderings of jewelry, scarves, hats, shoes, and handbags.
- Using black, gray, and white tempera or watercolor, paint swatches to simulate gray tweed, chiffon, lace, etc.

Independent Studio and Research Projects

The student might

- Place sheets of tracing paper over several black-and-white photographs of hands and faces and trace the facial planes in diagrammatic style. Use photographs from a fashion magazine and insert the tracings in a notebook.
- Develop a folder containing swatches of various materials that might be used in fashion design. Mount and identify swatches with name, content of cloth, approximate retail cost per yard, and principal uses.
- Using red as a color, paint swatches suggesting a velvet, taffeta, and a satin finish.

Fashion in Advertising

Demonstration and Discussion

- Using projected illustrations of page layouts brought in by the students, discuss the principles of design in the effective use of color, line, and mass. Examples should include black-and-white illustrations as well as color. Describe and discuss double-page advertisements, single-page advertisements, half-page advertisements, the heavy copy advertisement, the "white advertisement" (economy of line and mass, leaving much of the page unused), and the symmetrical and asymmetrical composition.
- Demonstrate and discuss the changing scene in the retail field: the wide appearance of discount houses, the copying of expensive "foreign custom creations," the new synthetic materials, the wash and wear materials, the mail order catalog houses, the "styles for all ages," etc.
- Discuss and illustrate the recurring themes to be found in "modern" or "futuristic" dress. Note adaptations from the historical, such as Egyptian, Roman, Greek, early 20th century, or African and oriental dress.

- Visit several department stores and observe the window and counter displays. Note the use of one unifying theme commonly employed during holiday time and change of season. Make comparisons between the department store, which aims for high volume of sales, and the specialty shop, which caters to a clientele desiring sophisticated styling and willing to pay higher prices. Make notes and croquis sketches in a notebook or croquis book.

Studio Experiences

The student might

- Using a layout pencil and large sheets of tracing paper, create several layouts for a full-page fashion advertisement. Concentrate on the placement of the shapes created by blocks of type, figures, and other elements.

- Develop a layout that includes a figure, a caption, a block of copy, and a suggested background. Render in tempera paint. Lampblack and water, used as a wash, might be substituted for tempera. White should be used only to mask out unwanted areas, not for mixing.
- Using a cardboard box and various kinds of found materials (cloth, buttons, toys, bits of wood, and plastic), create a simulated window display of fashion items.
- On tracing paper, design a full-page layout using a group of figures. Create negative areas by the juxtaposition of the figures. Complete one copy in black, white, and grays. Using this as a guide for value, try the same group in color, attempting to match in values the black, gray, and white study.
- Experiment with paper sculpture as it might be applied to fashion advertising.
- Design a three-dimensional counter display. Make a small working model using cardboard and any other materials such as cord, wire, or burlap. The unit is to be functional, self-supporting, eye catching, and tastefully done.
- Plan a poster advertising a fashion show, with emphasis on negative space and color to achieve a special effect. The copy should be limited and the effect should be exciting. Make thumbnail sketches and develop the best one on a large sheet of Bristol board or similar paper. Use a variety of materials, such as fashion photographs from magazines, sections torn from newspapers or magazines, newspaper copy, construction paper, cutout letters, and india ink or black paint.

Independent Studio Projects

- Working around a theme, do a number of thumbnail sketches of a window display for a women's boutique or specialty shop. Consider a maximum of three manikins, and create appeal through the quality rather than the quantity of ideas in a simple, catching display.
- If there is a students' store in the school, plan the actual dressing of a window and work out the theme. The fashion design students may dress the manikins with original garments and the art and design students may design and construct the interior.
- Plan and execute an informational bulletin board display. The theme might deal with historical costume design. Within this framework, the students should plan the kind of materials to be used and the method of display.

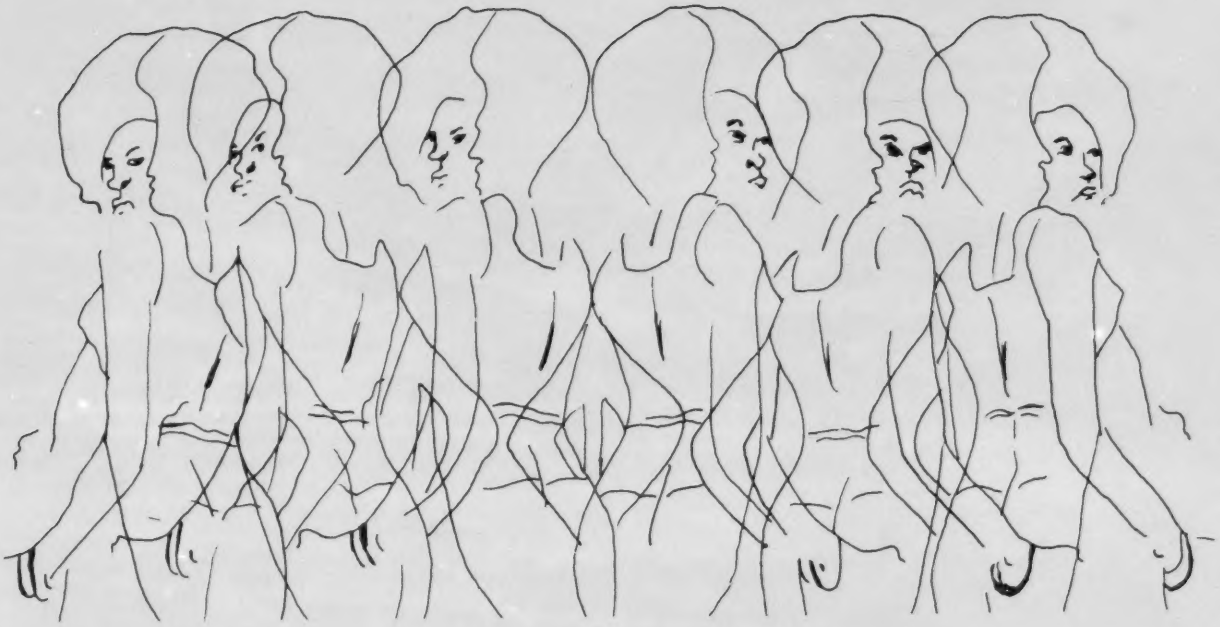
Independent Studio and Research Projects

This section lists additional examples of independent projects that might be used within the course, or as a basis for an advanced course in Fashion Design and Illustration.

The student might

- Collect and mount pictures of the human figure in history that best illustrate the changing concept of beauty and fashion. Include the portrait and court painters of 18th and 19th century France, Spain, England, and America. Make notations of the differences to be observed. Include examples of Afro, Oriental, and American Indian styles.
- Select some top designers of today and compile illustrations of their styles. Pick out one designer and write a research paper about the inception and development of his or her career. Illustrate the report with line drawings and photographs.
- Keep a comprehensive file of distinctive techniques employed by fashion illustrators. Include all varieties and combinations of media, and interpretations of the fashion figure.
- Keep a separate file of fashion photographs from fashion periodicals.
- Use selected fashion illustrations from magazines to make several charts. Coordinate figure types with color, fabric, accessories, and hairstyle. Work each chart around a specific theme. Illustrate actual swatches of fabric (to size), mount illustration and original fabric on same paper. Try to match color.

- Reproduce an actual swatch of textured material from an original student design. Render in tempera on white paper. Repeat the ensemble or design by copying another swatch of fabric of contrasting weight and texture. Use tinted paper if desired.
- Design four outfits for a low budget. Use swatches of actual materials. Include a back view and working sketches showing the placement of darts, details in styling, and accessories. Research should include field trips in the shopping area, comparison shopping for prices and quality, and the use of a trade newspaper *(Women's Wear Daily)*.
- Plan a field trip to a manufacturer's factory. Observe the steps in making a garment, from the drawing board to the finished sample.
- Design costumes for a period play or show. Render them in tempera or watercolor. Accompany each sketch with fabric swatches of the actual materials, and wherever possible, any accessories used such as braid, cord, lace, and buttons.
- Using an original basic garment, render several variations through the use of accessories, jackets, vests, belts, scarves, jewelry, and removable sections.
- Throughout the year, collect materials that can be used in the course, such as collage material, color areas cut from magazines, fabric remnants, swatches, unusual buttons, buckles, and trim. Store in a shoebox or similar container.
- Using cut paper and fabric, design items for the teenager. Include a pantsuit, skirt, layered sweater outfit, and a ski or tennis outfit.
- Plan a display incorporating the work done by the class. Include drawings, renderings, collages, and shopping reports.
- Plan an advertising campaign for a fashion show, either imaginary or real, to be held in the community. Utilize mass media with an emphasis on the artist's function and point of view. Use posters, a window display in the school or in the community, bulletin boards, and radio and television coverage.
- Keep samples of creative lettering in the notebook. Include examples in such media as paint, ink, chalk, and charcoal.



Evaluation

- Does the student's artwork reflect an understanding of the elements of design?
- Does the student's sketchbook contain his own figure sketches, ideas, and designs?
- Has the student exhibited a desire to go beyond the classroom in his search for understanding the fashion world?
- Have conversations with the student indicated that he has a broad understanding of the factors involved in fashion trends?
- Has there been any obvious change in the garments worn by class members which might be attributed to their fashion study?

SUGGESTED READING

The following list of books, periodicals, and associations should prove helpful to both the student and the teacher. Many of the associations also publish career opportunity materials.

Bender, Marylin. *The Beautiful People*. New York: Cowan-McCann, 1967.

Craig, Hazel T. *Clothing: A Comprehensive Study*. Philadelphia: J. B. Lippincott Co., 1968.

D'Assailly, Gisele. *Ages of Elegance: Five Thousand Years of Fashion and Frivolity*. Pittsburgh: Graphic Arts. Tech. Foundation, 1968.

Daves, Jessica. *Ready-Made Miracle: the American Story of Fashion for the Millions*. New York: G. P. Putnam, Sons, 1967.

Dilley, Romilda. *Fundamental Fashion Drawing*. New York: Sterling Publishing Co., 1967.

Fernald, Mary. *Costume Design and Making*. New York: Theatre Arts Books, 1967.

Jarnow, Jeannette A. *Inside the Fashion Business*. New York: John Wiley & Sons, 1967.

Kolodny, Rosalie. *Fashion Design for Moderns*. New York: Fairchild Publications, 1967.

Levin, Phyllis Lee. *The Wheels of Fashion*. New York: Doubleday & Co., 1965.

Sheldon, Martha. *Design Through Draping*. Minneapolis: Burgess Publishing Co., 1967.

Sloane, Eunice M. *Illustrating Fashion*. New York: Harper & Row Publishers, 1968.

Vecchio, Walter and Robert Riley. New York: *The Fashion Makers*. Crown Publishers, 1968.

PERIODICALS

Gentlemen's Quarterly. 1255 Portland Place, Boulder, Colo. Eight times a year.

Glamour. Conde Nast Publications Inc., 420 Lexington Ave., New York. $9 per year.

Harper's Bazaar. Hearst Corp., 717 Fifth Ave., New York. Monthly.

Ingenue. Dell Publishing Co., 750 Third Ave., New York. Monthly.

Mademoiselle. Conde Nast Publications Inc., 420 Lexington Ave., New York. Monthly, $9 per year.

Seventeen. Triangle Publications, Inc., 320 Park Ave., New York. Monthly.

Vogue. Conde Nast Publications, Inc., 420 Lexington Ave., New York, Monthly, $10 per year.

Women's Wear Daily. Fairchild Pub., 7 East Twelfth St., New York. Daily.

ASSOCIATIONS

Council of Fashion Designers of America, 32 E. 57th St., New York, N.Y.

Custom Tailors and Designers Association of America, 400 Madison Ave., New York, N.Y.

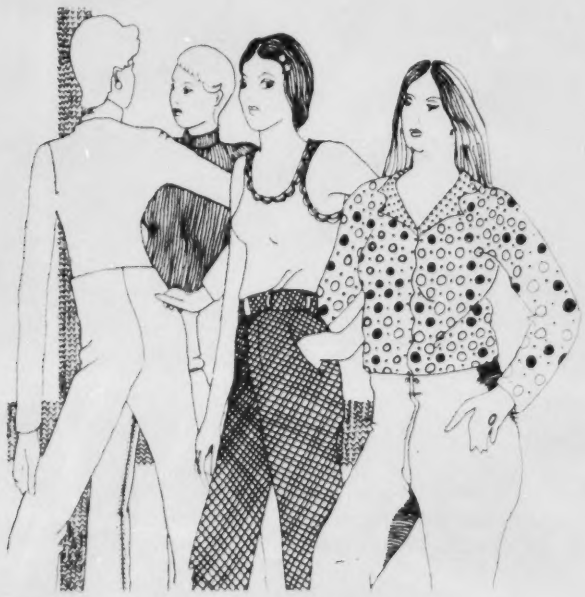
Educational Foundation for the Fashion Industries, 227 West 27th St., Philadelphia, Pa.

Fashion Group, 9 Rockefeller Plaza, New York, N.Y.

International Association of Clothing Designers, 12 South St., Philadelphia, Pa.

New York Couture Business Council, 141 W. 41st St., New York, N.Y.

New York Couture Group, 141 W. 41st St., New York, N.Y.



MOON
LIGHT
NAILS
WILMOOD CO
golf
balls
SPALDING
UNI-CORE
50

STUDIO IN PRODUCT DESIGN

COURSE DESCRIPTION

This is an advanced course to be elected after a student has completed a year of *Studio in Art*. It should develop in students the knowledge and understanding of the esthetic principles and skills involved in product design. Since much of this course includes the use of mechanical and technical drawing, it is strongly suggested that the student take the foundation course in mechanical drawing as a parallel or prerequisite course.

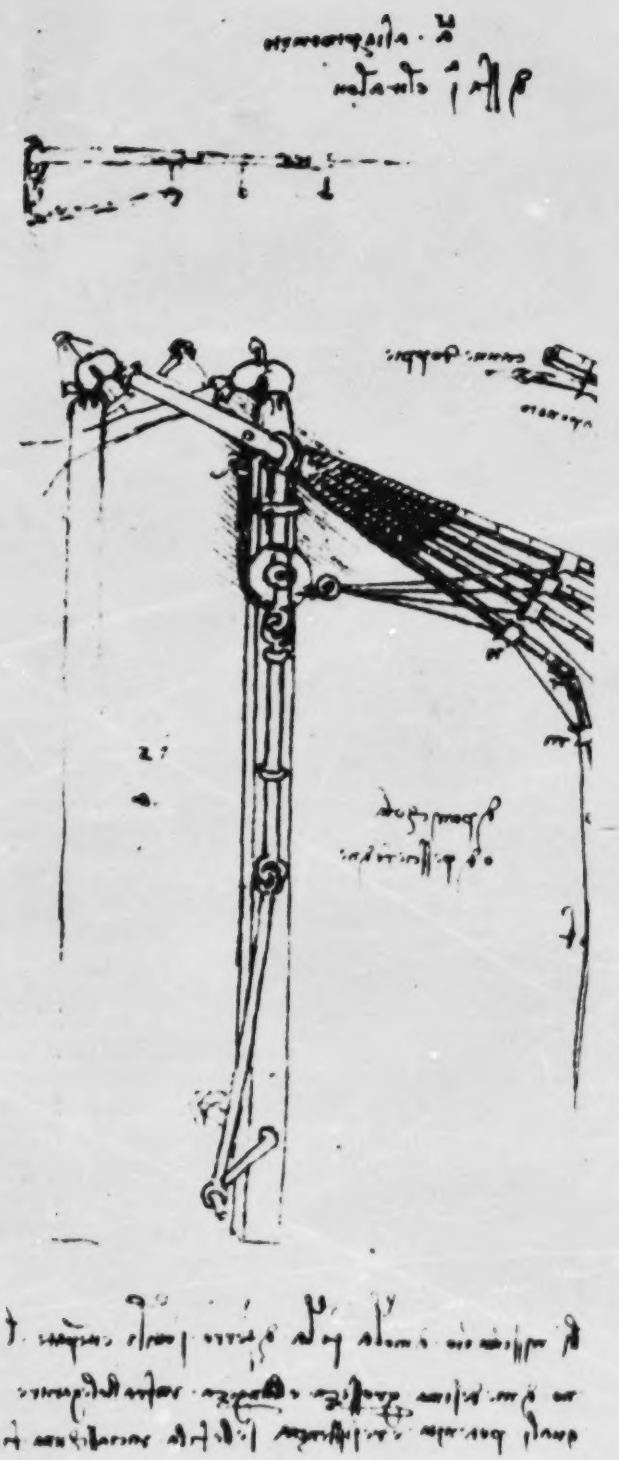
SCOPE

The course covers a brief development of product design and its function and presents some of the problems and processes involved. Experiences similar to those found in design studios should be simulated in the classroom.

STUDENT OBJECTIVES

Upon satisfactory completion of unique segments of this course of study, a student should be able to demonstrate:

- The importance of creative thinking in the designing and execution of consumer products
- The ability to evaluate esthetic qualities in designed consumer products
- An awareness of the esthetic principles and skills involved in product design and the ability to apply these principles in creative efforts
- Increased skills gained from research and study of current trends in product design, through the use of periodicals, newspapers, catalog items, and professional books and journals, and through observation of products
- An obligation to produce designs that are appropriate and useful, and that have the potential of giving pleasure to the user
- Mastery of essential techniques and skillful use of tools and materials, plus an individual approach to ideas that involve techniques, media, and tools
- Awareness of the historical perspectives of product design, in order to better understand the state of the art as a basis for creating new design trends and in making products more beautiful and more functional.



DESIGN OF WING for a spring-operated flying machine, Leonardo da Vinci (1452–1519).

INTRODUCTION TO PRODUCT DESIGN

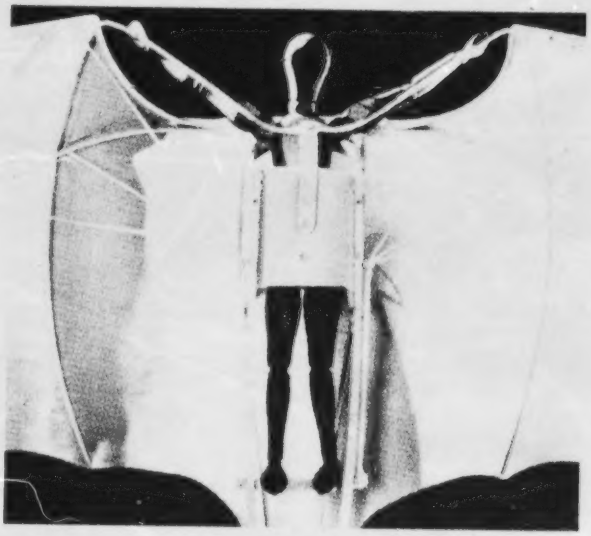
The following concepts are to be developed through discussion and demonstration:

Product design (often referred to as industrial design) is the name given to the field of art that is concerned with applying the principles of esthetic design to consumer products of industry. The designing of objects for mass production is an integration of engineering, art, and merchandising. This vast and complex field concerns the design and packaging of such diverse items as appliances, toys, office machines, tableware, automobiles, furniture, photographic equipment, electronic devices, and boats. In each of these items the designer is concerned with function, appearance, and simplicity, as well as materials and manufacturing processes.

The product designer actually replicates the work style of the Renaissance artist, in that often he must be an artist, architect, and an inventor. He must have knowledge of engineering, material strengths, material fabrication, production, merchandising, methods of reproduction, space relationships, layout, color, typography, and drafting. His finished product should be in harmony with manufacturing processes and materials, and should take advantage of machine capabilities and precision.

In recent years there has been a great increase in products designed to create new needs as well as to satisfy those that actually exist. This, of course, develops *built-in obsolescence*, to keep sales high. This is obvious in the automotive, appliance, and home furnishing fields.

FLYING MACHINE Leonardo da Vinci (1452–1519). Model by International Business Machines Corporation, Armonk, New York.



Function in Nature

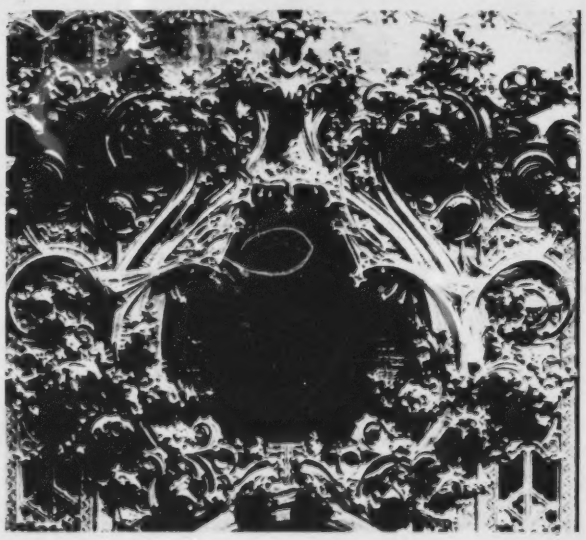
All forms of nature are specifically suited for their purpose. Each species possesses a certain form, structure, texture, size, and coloration. If a form of life failed to possess these specific qualities, it probably would not survive. In some living creatures, such as the grouse or the hare, the coloration is modified with the changing seasons. Natural camouflage enables the bird or animal to blend into its environment for protection. An endless variety of adaptations to environmental conditions are evident in nature.

Manmade shapes can also prove functional when their intended purpose is completely realized, but not all manmade objects can actually be considered works of art. Many products are merely utilitarian and functional. Ceramic products are made for roofing and as soil pipes. These products serve their purposes effectively, but would not usually be categorized as creative works. It is through the potter as a craftsman, experimenter, and designer, and the mark he leaves upon the work, that ceramics become an art form.

Historical Background of Product Design

An important cause of the change from handcrafts to design for mass production was the industrial revolution. The advent of power machinery and the advances of technology threw vast numbers of craftsmen out of work. These craftsmen claimed that the machinery destroyed the individual and his ability to create things of beauty.

SCHLESINGER AND MAYER DEPARTMENT STORE (now CARSON, PIRIE, SCOTT) Louis Sullivan (1856–1924), 1899–1904; addition 1906. Detailed ornament over entrance. Chicago, Illinois.



At first, this proved to be true, for the industrialist produced all he could as cheaply as he could. In the early days, the low cost of production was perhaps the major advantage of mass processing.

After years of working with materials and traditions, the craftsman had become an expert designer, but it was the decision of the craftsman to oppose the machine instead of accepting it that actually left the machine without a master. Industry began to reproduce designs formerly found in hand-shaped wood or stone for functions for which wood or stone was previously used. Lost was the touch of the craftsman on individual pieces. Good design was not demanded by buyers. What had been good, built-in, three-dimensional design was replaced with mechanically applied surface ornamentation. Since any object could be cheaply covered with decorations in a few seconds, surface treatment soon became the symbol of art. In many cases, the ornamentation was merely used to disguise poor materials and poor workmanship.

In the 1920's, a new era of art and engineering began to emerge. The artist began to accept the machine as a tool, and machine production began to depend upon the designer for his styling and integrity. The Bauhaus School of Weimar, and later at Dessau, Germany, was based upon the important concept that there is beauty in any well-designed object. Concern began to focus on basic shape, materials, and structure rather than upon decoration. Various materials were actually handled by the artist until he fully understood the characteristics of each. Their experiments revealed potentialities never dreamed of before.

Gradually conditions in manufacturing changed. Industrialists discovered that quantity, quality, and

SAUCEPAN AND LID W. Archibald Welden, designer, 1936. Stainless steel, copper; height 5½". Revere Copper and Brass, Inc., Rome, New York.

economy are all important. Contemporary trends toward simplicity have actually been a reaction against the useless decorative embellishment and the imitative designs of the last century.

Humankind is greatly modified, controlled, and contained by the environment he creates. We must not only improve what we have, but also plan for what is needed in the future.

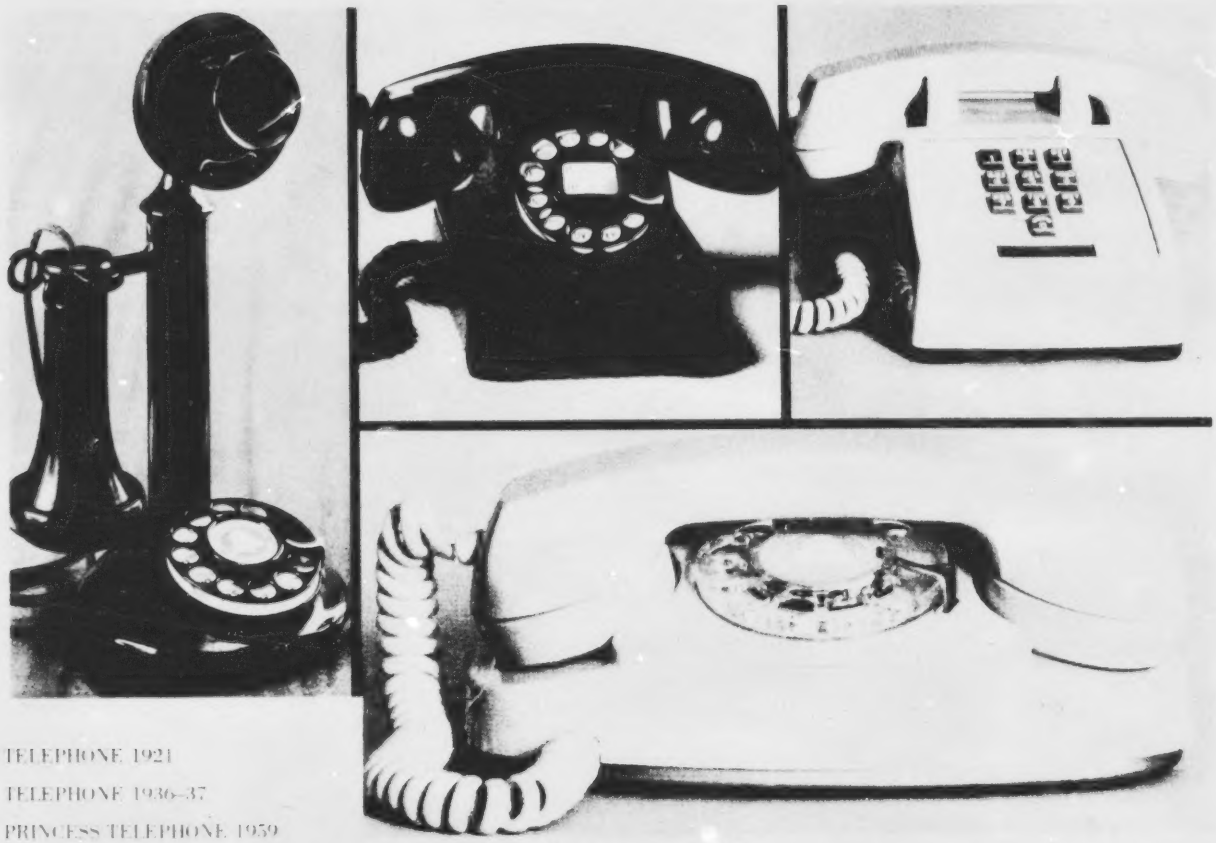
Role of the Designer

Industrial products design is actually a group process. The designer is an integral part of a team that may include engineers, draftsmen, merchandising personnel, production managers, cost analysts, and other company officials.

A designer of mass-produced products must acquire or have knowledge of materials and manufacturing processes involved in the specific article, as well as an understanding of the intended uses, the types of purchasers, and the various aspects in merchandising the product.

The designer is also involved in selective concessions. After the original design, concessions are made to tooling, fabrication, assembly, marketing, and often to the Underwriters' Laboratory. The kinds of information that the designer should be concerned with in working on a problem of design for any specific product or interrelated group of products may include:

- Background facts and questions
  - — is the product needed?
  - — previous versions of the product (if any)
  - — will the product enhance life in some way?
  - — competitor's products
  - — related products of the same manufacturer
  - — manufacturing processes, facilities, and personnel
  - — cost of manufacture
  - — sales promotion policies
- Aspects of the product
  - — its use or function
  - — type of user (career woman, child, factory worker, family man, farmer, fisherman, hobbyist, housewife, office worker, student, teacher, etc.)
  - — situation in which product is used (home, business, office, factory, boat, school, etc.)
- Aspects related to use
  - — convenience and efficiency
  - — safety
  - — durability
  - — weight
  - — size
  - — noise level (if any)
  - — maintenance factors
- Esthetic aspects
  - — color
  - — form
  - — texture
  - — three-dimensional and two-dimensional composition



TELEPHONE 1921

TELEPHONE 1936–37

PRINCESS TELEPHONE 1959

TOUCH-TONE TELEPHONE 1964

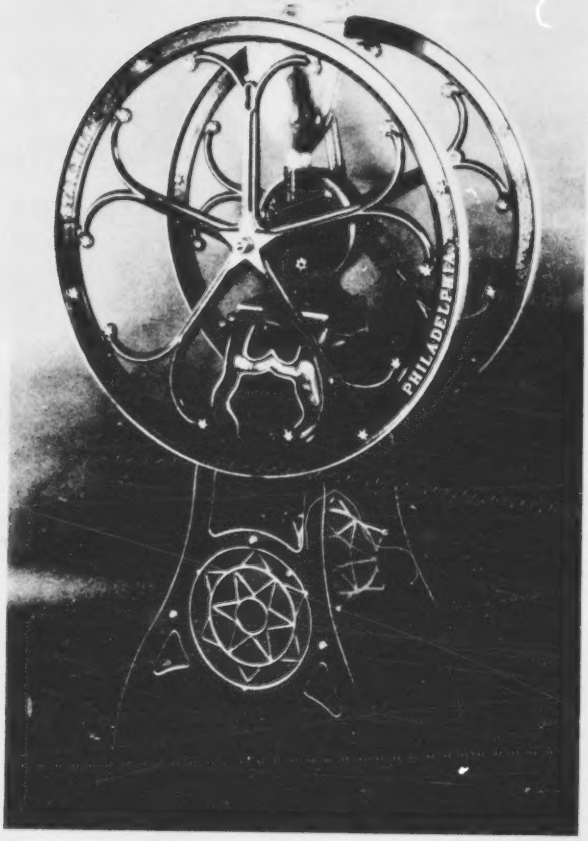
BELL Telephone Laboratories, New York, New York

The following are major steps in design procedures:

- Making preliminary rough sketches
- Constructing experimental models
- Selecting the most promising designs
- Rendering selected designs
- Making models of finished designs
- Detailing:
  - — nameplate, trademark, directions for operation
  - — final surface finish, color, texture
  - — packaging, display, and other aspects of sales promotion and marketing

Suggested Topics for Presentation and Discussion

- Design as a means of artistic expression and communication.
- The relationship of objects to the culture that produced them.
- The order given to form and space by design, which makes our environment more readily comprehensible. The organization of a well-designed object should be stimulating and satisfying.
- The elements of design (line, form, space, shape, color, value, and texture) and their application to product design.
- The history of the industrial revolution, with emphasis on the gradual merging of the skills and talents of the engineer-mechanic of the industrial revolution and the artist of Victorian times, to produce the product designer of today. Display examples from these periods.
- Interrelationship of function and form, enrichment of functional form, the gradual, historical breakdown of functional form, and its rebirth that came about in the 1920's because of the advancement in technical facility and mass production techniques. (Classic examples of nonfunctional kinds of design might be the Corinthian columns of cast iron used as supports for stationary steam engines, cast iron pilasters for the facades of buildings in the Victorian period and in the 1930's, the craze for streamlining—whether the object moved or not, and the functionless tail fins of automobiles a number of years ago.)
- How industrial design studios today develop many answers to problems that call for imagination, taste, public contact, motivation, and visual and tactile appeal.



COFFEE MILL circa 1910, iron. Museum of Science and Industry, Chicago, Illinois.

Some Implications of Product Design

Demonstrate and Discuss—

- Through the use of objects, slides, films, filmstrips, and photographs,
  - — designs found in ancient cultures
  - — the various forms of Ancient Greek vases
  - — buildings of Ancient Egypt, Greece, and Rome
  - — Romanesque and Gothic churches
  - — medieval armor and weapons
  - — tools and utensils of ancient cultures

- The gradual loss of the relation of form to function through tasteless embellishment

- The Bauhaus

Walter Gropius	Ludwig Mies van der Rohe
Laszlo Moholy-Nagy	Wassily Kandinsky
Paul Klee	Lyonel Feininger

- Industrial Designers

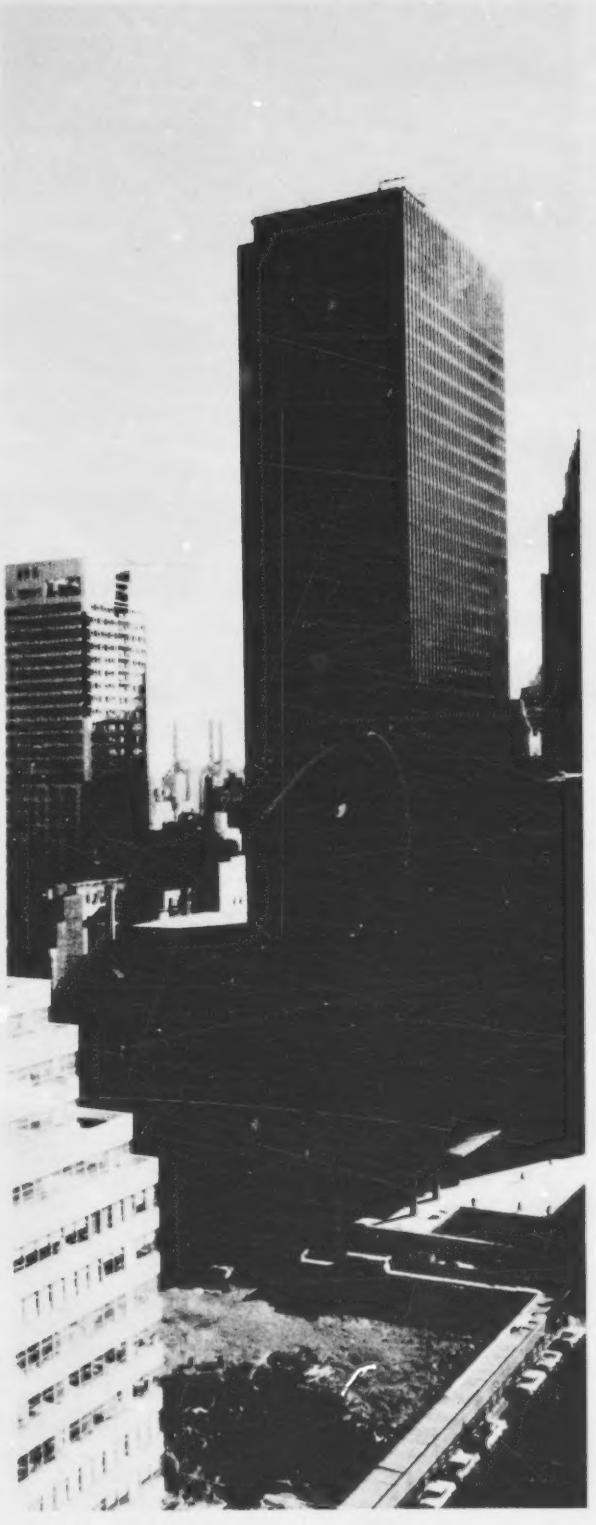
Norman Bel Geddes	Walter Dorain Teague
Joseph Sinel	Henry Dreyfuss
Raymond Loewy	Otto Kuhler
Donald Deskey	Kem Weber
Gilbert Rohde	Russell Wright
Charles Eames	Herman Miller
George Nelson	Hans Peter Nelson

TALIESIN WEST (Terrace) Frank Lloyd Wright (1869–1959), 1938. Scottsdale, Arizona.

Finn Juhl — Isamu Noguchi
Paul McCobb

- Architects
  Louis Sullivan — Frank Lloyd Wright
  Eero Saarinen — Le Corbusier
  Mies van der Rohe — Philip Johnson
- Methods of Production
  — fabrication
  — properties of materials
  — motivational research
- The importance of package design, merchandising, and advertising to the design of the product itself
- Why industry has produced so many unneeded products, and how this has resulted in distorted advertising to produce a need where none exists
- The effect of contemporary art (emphasizing personal expression and experimentation) on product design today
- The effects of new materials and processes
- The influence of the Scandinavian countries on product design in the past and present

ARMCHAIR Eero Saarinen, designer, 1958. Modeled plastic, fiberglass, cast aluminum base; height 32". Knoll Association, New York.



SEAGRAM'S BUILDING (Exterior) Ludwig Mies van der Rohe and Philip Johnson, 1957. Park Avenue and 53d Street, New York.

Mechanical Drawing

Although it is preferable that a foundation course in mechanical drawing be taken by each student before electing the course in product design, this may not always be possible. It is advisable, therefore, that students who have not had mechanical drawing be given the fundamental concepts and the opportunity to practice in the areas of orthographic projection, developments, and many other types of views that the teacher feels are necessary.

Students should also become familiar with the use of testing instruments, tracing, and dimensioning. Because of the free flow of ideas which will be everchanging, sketching is a vital part of the course.

Studio Experiences

Since the high school student will not be able to confer with experts in engineering, fabrication, production, merchandising, etc., it might be well if the teacher made decisions in the specialists' domain.

The student might

- Design a handle for an electronic oven door, and specify the materials to be used.
- Design a mailbox to receive magazines as well as letters.
- Design a juice container with a capacity of 1 liter, to be manufactured in a durable and attractive material.
- Design a cardboard box for enclosing a glass or plastic container of a drug or food product.
- Design a sports car, family car, or school bus, and make a model of it in any appropriate material.
- Design a box for packaging dry cereal, to be placed on a store shelf with wide face toward the purchaser; the colors may be limited to black, white, and two other colors.
- Design a shipping carton for a product having visual appeal; use one color on a colored stock.
- Design several individual plastic milk containers to be used with a straw; the color scheme is one color on white or cream stock.
- Design a counter display unit for lipstick or any other cosmetic product; include appropriate lettering.
- Design a kitchen unit including sink, stove, and refrigerator.
- Design a coat rack to be used in kindergartens; should be suitable for each child's winter clothing including snowboots, snowsuits, hats, and any other articles carried by hand.
- Design a playground sculpture, designed for safety and durability, which can withstand weathering.

Independent Studio Projects

Problems such as the following might be developed for those students who have special interest in a particular area of product design and show aptitude for it. Intensive study should be done in the production methods and materials applicable to each group.

APPLIANCES

The student might

- Design scale models of a group of matching electrical appliances: 8-cup percolator, toaster, frying pan, grill, and waffle iron. All should have automatic controls that allow for submerging the product for cleaning. Controls may or may not be permanently built in.
- Design a compact, counter-height matching washer and dryer unit. Include rendering, scale models, and plans.
- Design a lighting fixture to hang over the dining room table in a contemporary home. Work out several interior sketches in color, showing this fixture in the proper setting.
- Design a heavy-duty electric power drill. Make necessary plans, sketches, and a model of clay or plasteline.

FURNITURE AND INTERIOR DESIGN

The student might

- Design and make a scale model of a laminated natural wood and plastic coffee table. The tabletop should be a soft shape, designed so that there is a minimum amount of scrap waste. Design an occasional chair of molded wood and plastic to complement the coffee table.
- Design and make a scale model of a motel room (4.5 meters x 6.0 meters) with bed and dresser or chest of drawers to match. Include bathroom and interior and exterior accesses to the room.
- Design and provide a model of a portable one-room house: 3.0 meters x 7.2 meters x 2.4 meters. The house is to have sleeping accommodations for two persons and have indoor cooking facilities. This structure would be used in place of a tent for camping and should be in small, light units to be easily erected in less than one hour by two people. Design a camping trailer for carrying the sections and furniture needed.
- Design a group of collapsible coordinated lawn furniture of various types.
- Design a coordinated living room group including sofa, easy chair, occasional chair, coffee table, end table, and lighting fixtures. Work out sketches and plans for each piece. Render sketches of furniture in the room.
- Design the interior of a small, inexpensive hunting or ski lodge. Plan all facilities needed. Work out necessary sketches of each room; include furnishings as well as floor plan.
- Design a cocktail table, matching chairs, glasses, and menu cover. All items are to be mass-produced for a restaurant chain. Each item would bear a trademark or insignia designed by the student.

PACKAGING AND DISPLAY

The student might

- Design and construct a line of packaging for a large commercial bakery. Include such items as doughnuts, breads, cakes, pies, and cookies. Special attention should be given to the trademark, visualizing the baked goods, and the appearance of the display on the grocer's shelf. Design an inexpensive unit for displaying these goods in a store.

- Design a complete line of containers for articles to be sold in an exclusive chain of men's or women's wear stores. These might include containers for a suit, coat, or dress; ties, gloves, hosiery or socks, slacks, shirts or blouses, and hats. Consider problems of folding and carrying. All containers should convey an image of an exclusive chain and should indicate a definite masculine or feminine image according to the article.
- Design and construct a cosmetic line including containers and packages for lipstick, powder, eyeliner, perfume, toilet water, soap, and creams. Design and construct a gift box containing a group of items from this line. Work out a floor display unit that would arrive collapsed and be easily erected by a retailer. The display unit would also allow storage for additional stock.

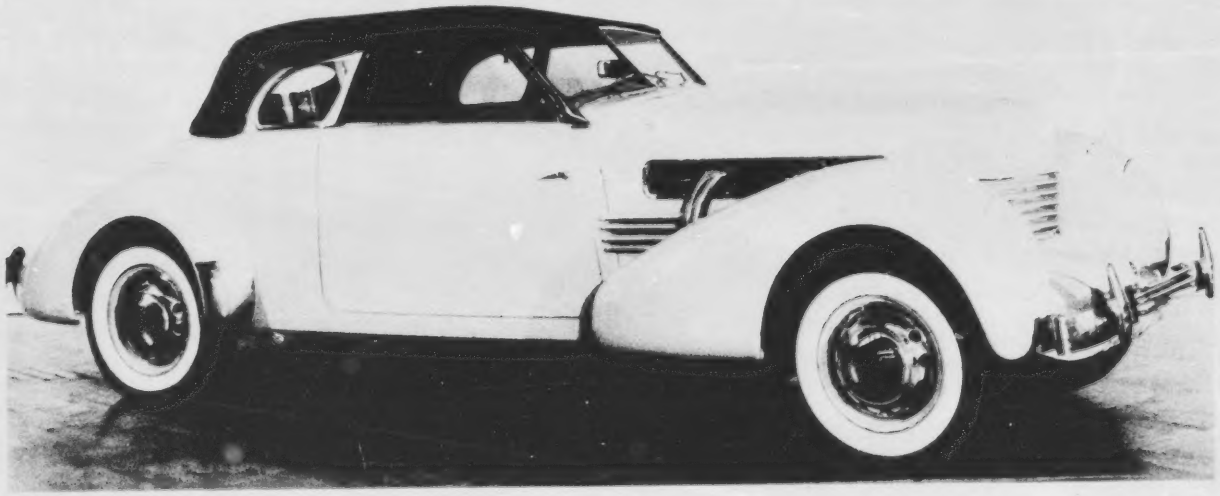
VEHICLE DESIGN

The student might

- Design and construct a scale model of a nonmetallic passenger automobile with an air-cooled engine, to be used in city traffic.
- Design an amphibious vehicle with good road characteristics at speeds of 90 kph and a speed of 50 kph on water. The vehicle is to be used by a family of four. Include plans and a rendering.
- Design a camping unit which is also a mode of transportation. Make sketches, models, and renderings of several views of the interior and exterior of the vehicle.
- Design an auxiliary sailboat 8.0 meters long with 3.5 meter beam, to sleep four. The auxiliary motor is an outboard. Comfort and seaworthiness are the prime considerations rather than speed. Provide plans, rendering of the boat in action, and a scale model.

FORD Ford Motor Co., circa 1924. Model T; two-door, five-passenger sedan. Ford Museum, Dearborn, Michigan.

CORD Auburn-Duesenberg Cord Co., 1936–37. Automobile, classic design, length 17'2" Ford Museum, Dearborn, Michigan.



TABLEWARE

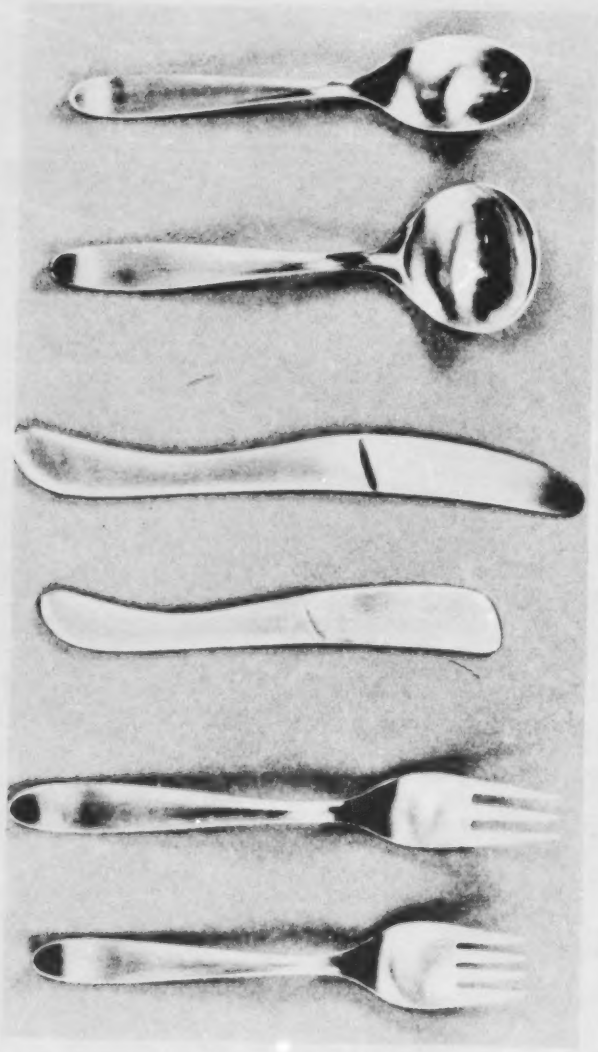
The student might

- Design and make a clay model of a large salad bowl with accompanying serving utensils.
- Design and hand-build or turn on the potter's wheel a group of coordinated ceramic pieces such as a water pitcher, creamer and sugar bowl, or salt and pepper shakers.
- Design and hand-build several utensils for use at an outdoor barbecue, such as a hamburger turner, a fork, and tongs.

ARCHITECTURE

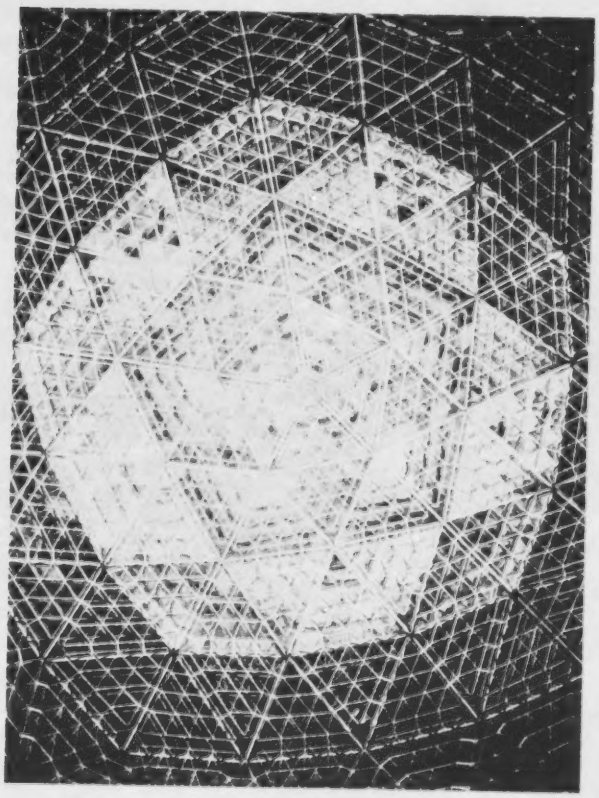
The student might

- Select a congested area of his city, town, or village and redesign this area while keeping within it all existing businesses and living centers. Work out possible solutions, and select one to be created as a scale model.
- Design all items that one would choose to place in an elementary school playground whose area is 50 x 35 meters. This will be used by primary age children. Think in terms of things children would like to do, rather than of existing playground activities you have observed. Make scale models, and design landscaping and arrangement of the area.
- Design and landscape the exterior of a building that will contain the offices of six physicians, to be located on a section of suburban property 50 x 25 meters. This property has a stream running through it, and is on slightly rolling terrain.
- Plan an automated supermarket, including front elevation, method of interior traffic flow, checkout booths, wholesale delivery facilities, and store-to-car delivery systems.



FLATWARE Don Wallance, designer. H. E. Lauffer Co., 1954. "Design One," stainless steel, length 6½" to 8". Museum of Modern Art, New York.

FORD ROTUNDA OCTET TRUSS DOME. R. Buckminster Fuller, 1953. Interior, looking into dome 130' above floor. Detroit, Michigan.



Evaluation

- Has the student developed creative solutions to the problems that he has undertaken?
- Has the student developed awareness that those who actually enter the product design field as a career must have some knowledge of engineering, production, merchandising, advertising, architecture, and typography, as well as art and design?
- Has the student been involved in research and study of current trends in product design?
- Does the student's work indicate that he has developed the essential techniques in using appropriate tools and materials?

SUGGESTED READING

Albers, Anni. *On Designing*. New Haven: Pellango Press. 1959.

Albers, Joseph. *Interaction of Color*. New Haven: Yale University Press. 1963.

Art Directors Club of New York. Annuals of *Advertising and Editorial Art and Design*. New York. 1964.

Bach, Robert O. (ed.). *Communication–The Art of Understanding and Being Understood*. (Includes discussions by Saul Bass, George Nelson, Oleg Cassini, Robert Osborn; delivered at 7th Annual Visual Communications Conference, sponsored by Art Directors Club of New York). New York: Hastings House.

Bel Geddes, Norman. *Horizons*. Boston: Little, Brown & Co., 1932.

Beyer, Klaus G. *Crafts of the Weimar Bauhaus*. New York: Reinhold, 1967.

Birren, Faber. *Color Psychology and Color Therapy*. New York: University Press, 1961.

Carrington, Noel. *The Shape of Things, An Introduction to Design in Everyday Life*. London: Nicholson and Watson, 6th ed., 1945.

Cheney, Sheldon and Martha. *Art and the Machine*. New York: Whittlesey House, 1936.

Cheskin, Louis. *Why People Buy–Motivation Research and Its Successful Application*. New York: Liveright Publishing, 1959.

Collier, Graham. *Form, Space and Vision*. New York: Prentice-Hall, 1963.

Drexler, Arthur A. *The Package*. New York: Museum of Modern Art, 1959.

Graves, Maitland. *The Art of Color and Design*. Second Edition. A plan of study: (1) Elements of design; (2) Principles of design, form of elementary relation, contrast, direction, texture, proportion, etc.; and (3) Analysis of design elements. New York: McGraw-Hill, 1951.

Kaufman, Edgard, Jr. *What is Modern Design?* New York: Museum of Modern Art, 1950.

Lewis, John. *Typography: Basic Principles*. New York: Reinhold Art Paperback, 1965.

Moholy-Nagy, Laszlo. *The New Vision*, rev. edition with *Abstract of an Artist*. New York: Wittenborn and Co., 1946.

Mondrian, Piet. *Plastic and Pure Plastic Art*. New York: Wittenborn and Co., 1947.

Pye, David. *The Nature of Design*. New York: Reinhold Art Paperback, 1964.

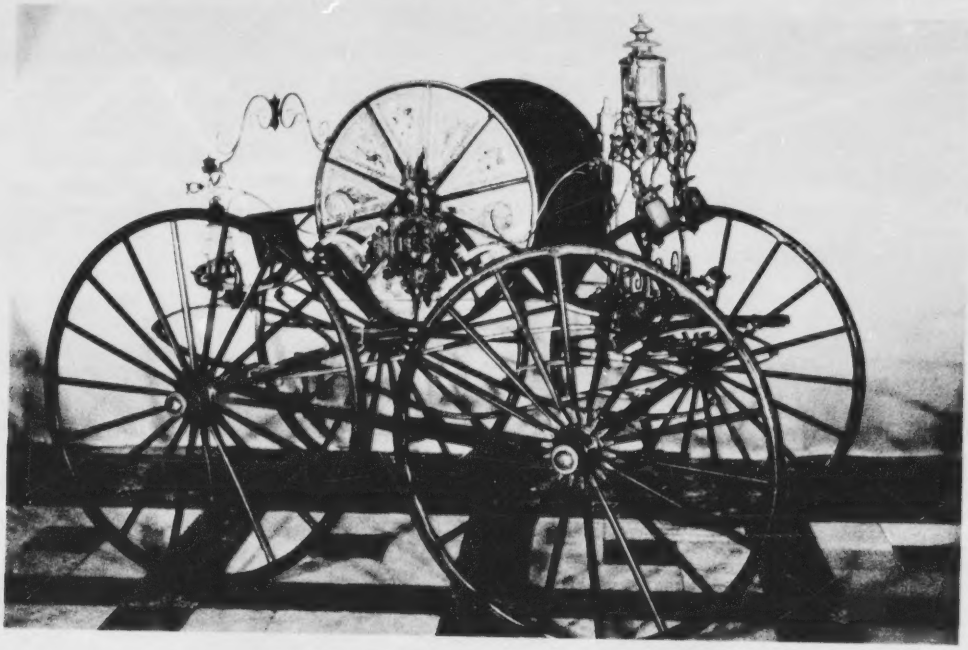
Read, Herbert. *Art and Industry, The Principles of Industrial Design*. New York: Harcourt, Brace and Co., 1935; London: Faber & Faber, Ltd., 1956; Indiana paperback, 1961.

Starr, Martin K. *Product Design and Design Theory*. New York: Prentice-Hall, 1963.

Theobald, Paul. *Modern Art in Advertising*. Chicago: Designs for Container Corp. of America, 1946.

Whitney Library of Design, *Lighting and Its Design*. New York, 1964.

FIRE HOSE REEL hand drawn, 1836. Smithsonian Institution, Washington, D.C.



PERIODICALS

Consumer Reports (December issue is Annual Buying Guide). Consumers Union of U.S., Inc., 256 Washington St., Mount Vernon, New York. Monthly.

Craft Horizons. American Crafts Council, 44 W. 53d St., New York. Bimonthly, $12 per year; $3 single copy.

Design, (British magazine), published by the Council of Industrial Design, available through Wittenborn and Co., New York. Monthly.

Graphis, published in Switzerland (on international advertising art). Available through *Museum Books*, 48 E. 43d St., New York 10017. Bimonthly, $36 per year.

Industrial Design, magazine published by Whitney Publications, 18 E. 50th St., New York. Monthly.

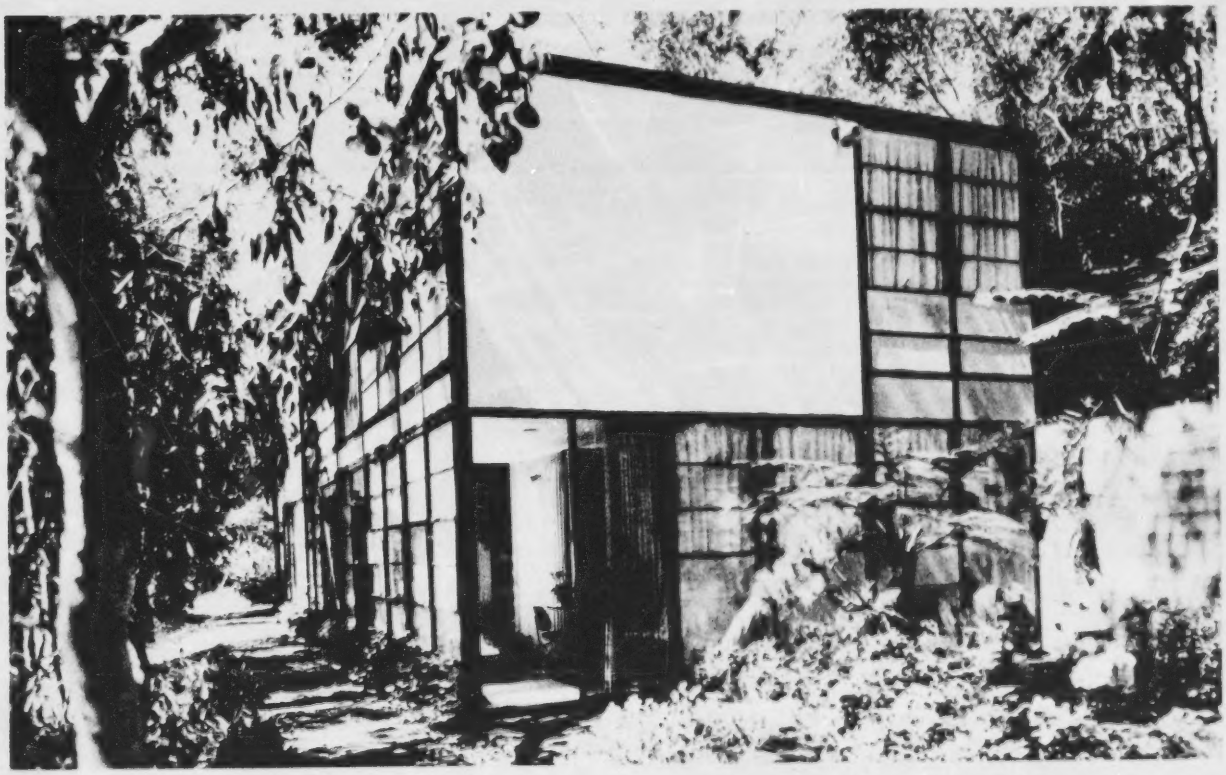
Modern Packaging, Modern Packing Corp., 770 Lexington Avenue, New York. Monthly (semi-monthly in November).

Print Magazine, 6400 Goldsboro Road N.W., Washington, D.C. 20034. Bimonthly, $18 per year.

Progressive Architecture, Thomas E. Creighton, ed. Reinhold Printing Corp., 430 Park Avenue, New York. Monthly.

THE SECURITY BANK (Exterior) Louis Sullivan (1856–1924), 1907–08. West Broadway and North Cedar, Owatonna, Minnesota.

CHARLES EAMES HOUSE (Exterior) Charles Eames (1907–), 1949. 203 Chautauqua Boulevard, Pacific Palisades, California.



STUDIO IN STAGE DESIGN

COURSE DESCRIPTION

This is an advanced course to be elected after a student has completed a year of *Studio in Art*. It should develop in students the knowledge and understanding of the esthetic principles and skills essential to stage design. Since successful stage design is dependent upon, and helps to create, the interaction of the actors within the setting of the play, students should be encouraged to read or view a wide variety of stage presentations.

SCOPE

The course illustrates the complex interrelationships inherent to successful stage design. Student experiences with lighting effects, movable sets, perspective, and set development should be made as meaningful as possible.

STUDENT OBJECTIVES

Upon satisfactory completion of unique segments of this course of study a student should be able to demonstrate:

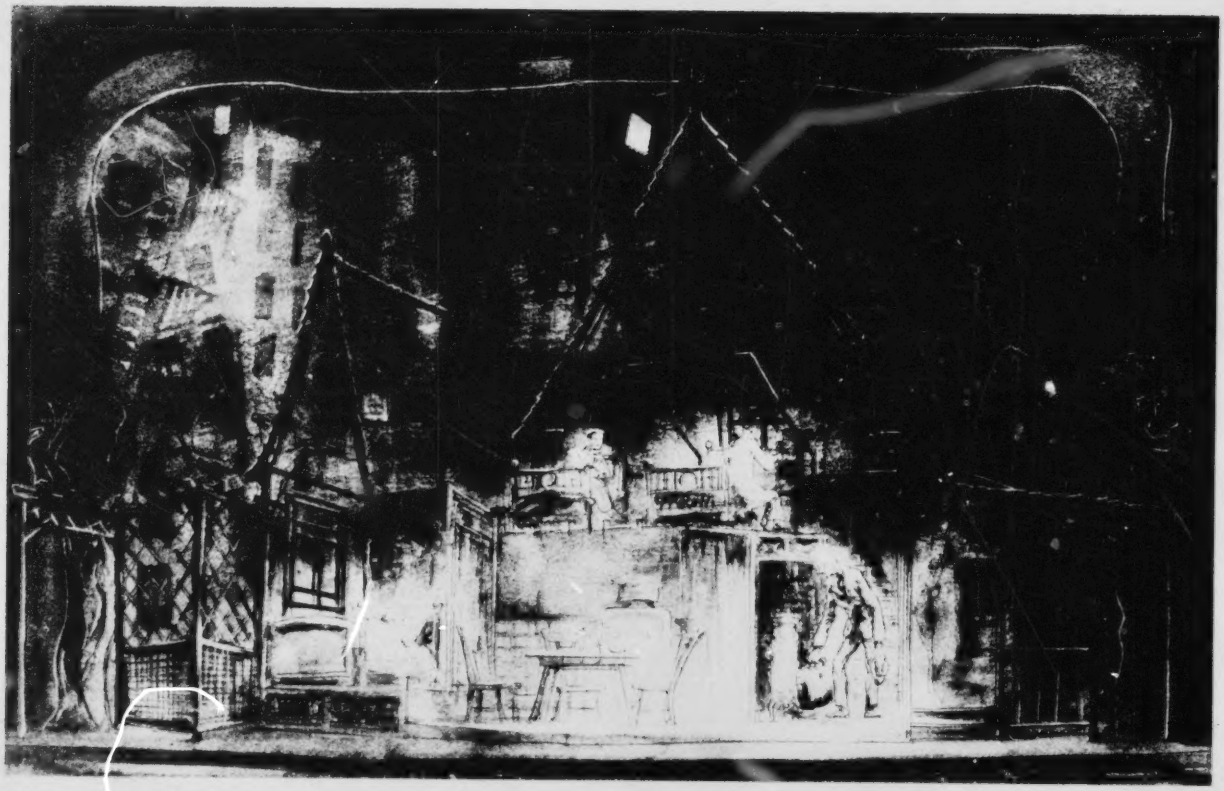
- Application of the elements and principles of visual design to the specific problems encountered in stage design
- Creative imagination through appropriate activities, which include developmental sketches and three-dimensional scale models
- Technical knowledge of the subject through workshop experiences combining theory and practice
- Background knowledge of theater arts of other historical periods and of other world regions.

INTRODUCTION TO STAGE DESIGN

The study of stage sets includes both design and technical aspects. In addition to viewing pictures, models, and slides, students should participate in the construction of scenery for the school stage and work with the lighting crew, or have several opportunities to observe the work of the stage crew and lighting crew. A knowledge of technical resources is needed by the artist so that he can design scenery that is practical to construct, set up, and strike.

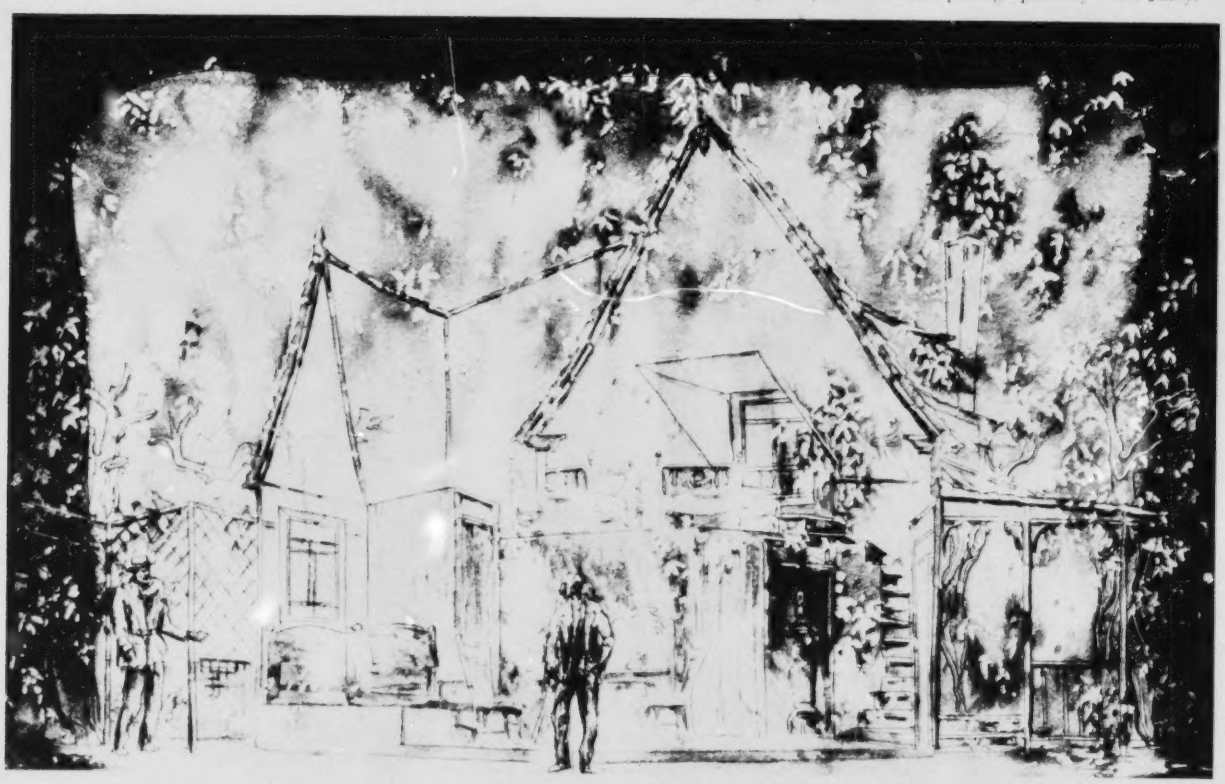
A review of the elements of design as presented in the foundation course, *Studio in Art*, should be made in the early sessions of the course. Stage settings, like sculpture, are three-dimensional. The students should be well acquainted with the use of the elements of design (line, color, space, form, and texture) in achieving a harmonious stage design through application of the principles of balance, rhythm and repetition, dominance and subordination, and proportion.

Pictures of set designs by eminent designers such as Joseph Svoboda, Norman Bel Geddes, Lee Simonson, Robert Edmund Jones, and Jo Mielziner are useful in demonstrating the applications of these principles.



(above) "Death of a Salesman" 1949. House with Four Figures. Settings designed by Jo Mielziner; photographs by Peter Juley.

(below) "Death of a Salesman" 1949. House with Leaf Projections. Settings designed by Jo Mielziner; photographed by Peter Juley.



Scope of Stage Design

Stage design embraces the total concept of the stage with actors upon it. It includes effects produced by the setting, the stage properties, the lighting, the costumes, the makeup of the actors, and the positions and movement of the actors in time and space.

Typically, in the professional theater, although the play director has the final decision on all of these components, the designing is shared among several people working as a team. The set designer, the lighting designer, and the director plan the positions and movements of the actors. It is the director who determines the interpretation of the play and sees that all of the components are coordinated to secure a unified effect.

In school productions, these responsibilities may be assigned somewhat differently and conditions may differ from school to school. Often the dramatics teacher, who is usually the play director, will have an active role in the designing of the set, the costumes, and the lighting of the stage. In some instances there will be assistance by other teachers and by students of diverse subjects such as home economics (for costumes), industrial arts (for set construction and lighting), and art (for designing the visual elements).

The major focus of this course is on the role of the artist as a designer of the setting, the costumes, the makeup, and the lighting. Since the purpose of these efforts is to enhance the effects of the play, opera, or ballet on the audience, the designer must know the production's intent and how it will be interpreted by the director and the actors.

Through the visual aspects of the production, the designer's aim is to provide a specific mood or atmosphere and an illusion of the time and place of the action to enhance the objectives of the playwright and of the director.

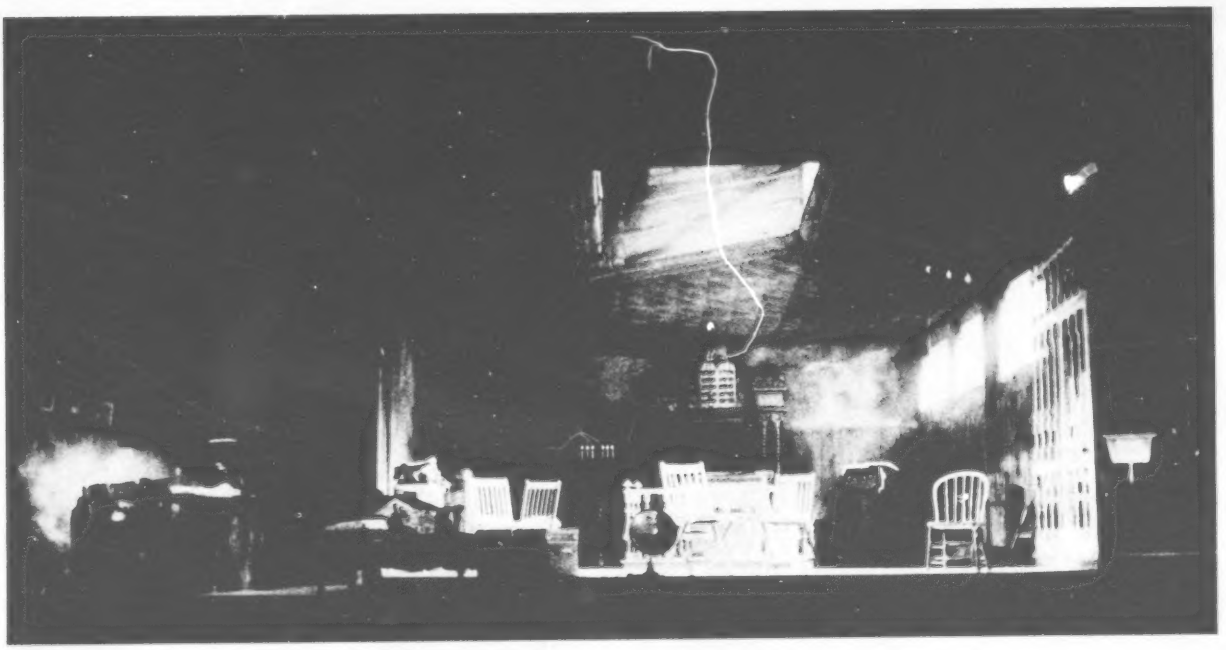
Historical and Contemporary Trends and Styles

The introduction of all topics should include the use of pictures, models, slides, and reference works.

Review and Discuss —

- The theater, the stage, and stage design related to the dramatic forms in the various historical periods from their earliest beginnings, including non-Western cultures. Include Greek amphitheater, Roman theater, Medieval stages, Elizabethan theater, Kabuki theater, American Indian pageantry and ceremonial dances, modern and classical ballet, puppet theater, 20th-century traditional staging for drama and musical productions, experimental theater, and innovations in the theater today.
- The physical theater, including the proscenium theater, thrust theater, arena theater, and the experimental black box theater or multiform theater.

"The Tenth Man" 1960. Set and lighting by David Hays.



Unity of Sets, Lighting, Costumes, and Makeup

Scenery and properties, costumes, makeup, and lighting constitute the complete setting and assist in the interpretation of the play by the actors to produce a unified whole. The artist will use these components in such a way as to achieve harmony in the design and also to contribute to the dominant effect aimed at by the director and the actors.

Design Aspects

Demonstrate —

- Selection of form and color for sets and costumes
- The effects of colored light and the difference between additive and subtractive color mixing on colors of sets and costumes and on other elements of design
- The realistic set, including the use of accessories and props
- The suggestively realistic set, where the audience is left to imagine or feel the presence of that which is not shown

Discuss —

- The concept that "form follows function" in the constructivist set
- How the suggestive set stimulates the imagination of the audience
- The use of platforms, ramps, and steps to create interest through a variety of levels
- The use of scrim for transparent scenery and the effect of alternately lighting the scrim, then the scene behind it
- The possible combinations of different styles within a specific set
- The use of symbolism in conjunction with any style
- The types of stages, including the conventional proscenium stage, the apron stage, and the theater-in-the-round

Technical Aspects

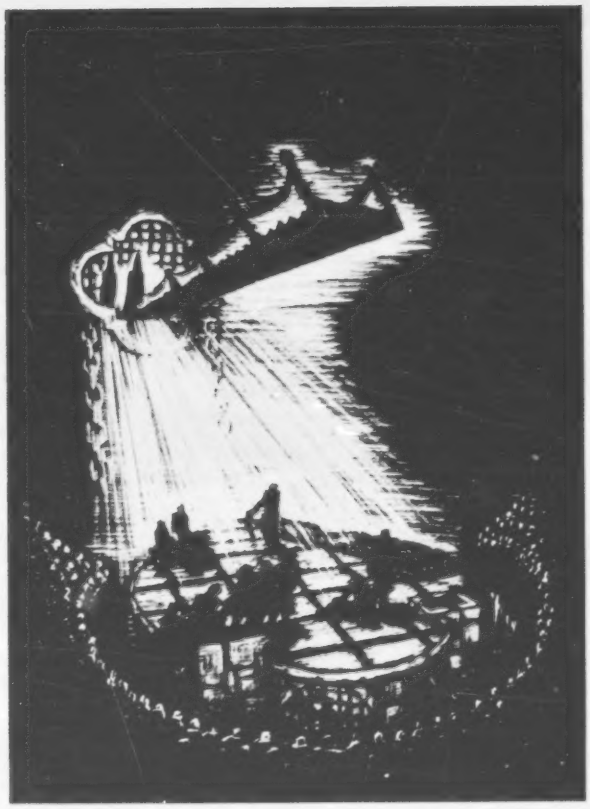
Demonstrate and Discuss —

- The various methods of scene changing: wagon (sliding) stage, circle (revolving) stage, flying, stacking, and elevators
- Components of setting: flats, wings, cyclorama, backdrops, set pieces, platforms, draperies, teasers, tormentors, and other common stage devices
- The relationship of audience seating to the stage in regard to sight lines
- The scale of a set in relation to the scale of the actors
- Stage arrangement as it relates to movement of actors. (Stage properties and scenery should accommodate or facilitate the movement of the characters, and not hamper them.)
- The preparation of scenery paints and techniques of applying paint

Lighting

Demonstrate and Discuss —

- The importance of stage lighting and its manipulation as essential to successful stage design
- The controllable properties of light: intensity, color, space, time, and movement
- The difference between colored light and pigment color, and the interaction of the colored light on pigment color of sets and costumes
- How the relative distance of the lights from the stage affects the intensity of the light
- The basic optics and principles of reflection and refraction, and how they relate to modern lighting instruments
- The qualities of light (intensity, color, distribution, movement) and the functions of light (selective visibility, revelation of form, scenic composition, representation of nature, and interpretation of mood); their importance in achieving a unity of production
- The importance of angles of light in achieving shadows or removing shadows on both set and actors' faces



"Man of LaMancha" 1965. Settings designed by Howard Bay.

- The possibilities of incorporating shadows into the total design
- The use of dimmers
- The contrast between actors and background. (Light costumes st ,d out against a darker set, dark costumes against a lighter set, and actors faces appear dark against a light set.)

Costumes

The treatment of this topic is of necessity limited in scope in this course. Students who desire further acquaintance with costume design might take the elective course, *Fashion Design and Illustration*.

Demonstrate and Discuss —

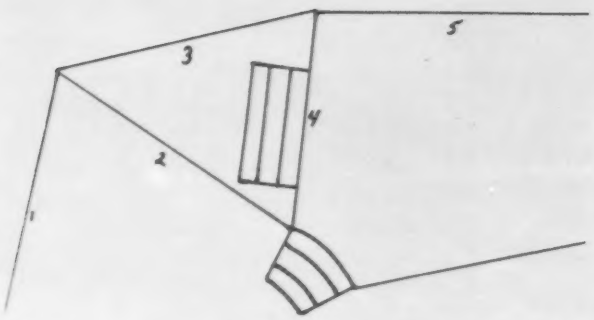
- The various styles of costuming as they correlate with corresponding styles of stage sets; the importance of harmony between costumes and stage set, and with each other
- The function of costume design in enhancing a dominant character trait of a role
- The importance of value contrast between costumes, actors, and set

Makeup and Masks

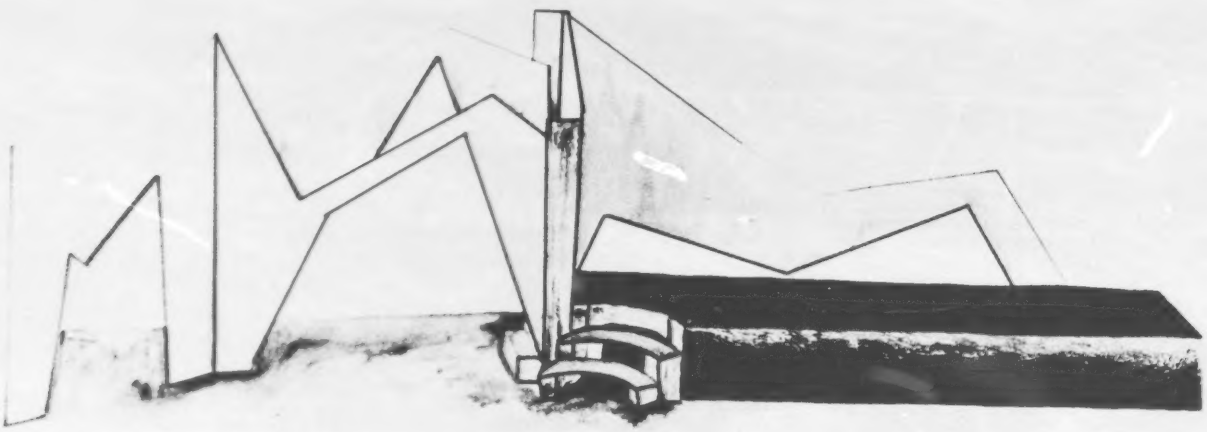
Character study is the basis for makeup design. Makeup assists the actor or actress in the expression of dominant character traits and in the illusion of age, state of health, environment in which the character lives and works, racial heredity, etc.

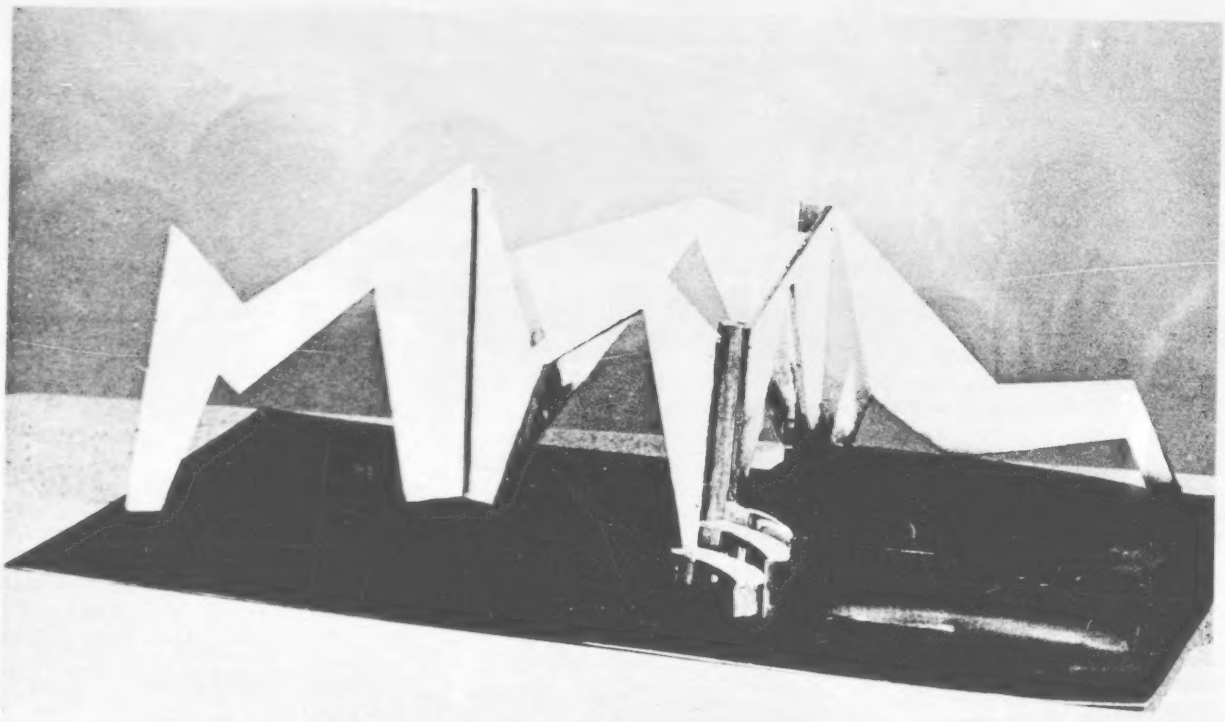
Demonstrate and Discuss —

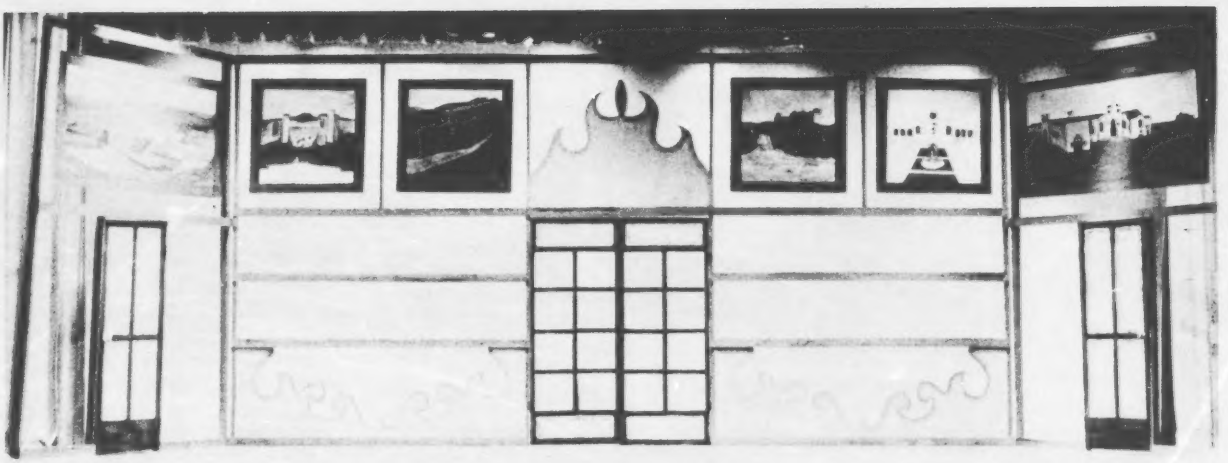
- The chief areas for makeup: head, neck, and hands; include hairstyling and hair pieces
- The use of makeup to overcome flat or washed-out effects resulting from powerful stage illumination
- Preparation of makeup artist by attending play rehearsals, consulting with directors and actors, and reading the playscript
- Knowledge of anatomy of head, face, and neck, including bone structure, muscles, and fleshy parts
- Procedures for applying grease paint in its various forms; applying rouge and powder; uses of nose putty and other three-dimensional materials; using beards, mustaches, and wigs
- The effects of colored lighting on makeup
- Various roles of the mask in:
  — the ancient Greek theater
  — the Kabuki theater
  — ceremonial dance
  — American Indian dance
  — modern plays or dances



"David and Lisa." Universal (functional) design.
(top) floor plan
(center) rendering
(bottom) model







Stage set for "The Boy Friend"

Suggestions for Student Activities

Develop a notebook and a portfolio. Make notes on the various topics studied. Collect and make sketches of stage designs, costumes, and other related items as the course of study progresses.

STAGE AND STAGE SETS

The student might

- Create several backdrop designs to portray different moods (some moods may especially lend themselves to one of the following styles: realism, abstract, impressionism, or symbolism.)
- With other students, construct plain wood frame flats with muslin, or canvas glued or tacked over them for a box set.
- Make preliminary sketches of a stage plan.
- Make a floor plan of a stage, showing proscenium, tormentors, and wings.
- Make a floor plan of a stage set to scale and sketch an elevation view.
- Construct a model of a stage set, using a convenient scale.
- Design a set that might be used for a TV variety show.

Stage set for "The Boy Friend" (detail)

LIGHTING

The student might

- Use spotlights, or flashlights with colored gelatins, and experiment with the effects of color on painted scenery, on makeup, and on costumes.
- Observe what happens when red, blue, and green lights are combined to make white light.
- Observe and record the effects of spotlights and floodlights on a person standing in various areas of a bare stage. Notice changes in shadows and highlights as well as the color effects.

MAKEUP

The student might

- Model a head in clay, accenting the planes and hollows of the face.
- Make several stylized, life-sized line drawings of heads of teenage girls and boys. On these, practice drawing age lines in makeup fashion. Try middle-age characteristics, old-age characteristics, etc.
- On similar sketches, practice with colored crayons or chalk to represent makeup applied for modeling the lips, applying rouge to cheeks, and emphasizing the eyes and eyebrows. In doing this, have in mind a characteristic of appearance, personality, or of basic mood.
- Select a character from a well-known play or opera, and on paper draw a head and face of an imaginary actor or actress playing the role (Lady Macbeth or other Shakespearean character, Cyrano de Bergerac, Scrooge, Marie Antoinette, Pagliacci, etc).
- Apply makeup to himself or another student in the class for a specific type of character of a certain age, using a well-lighted dressing table and mirror.
- When the school drama group is rehearsing a play, study one of the roles played, plan the makeup, and practice applying it to the student actor.
- Construct a mask showing a specific emotion or mood.

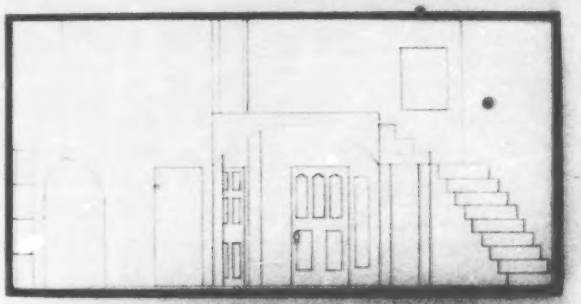
COSTUME DESIGN

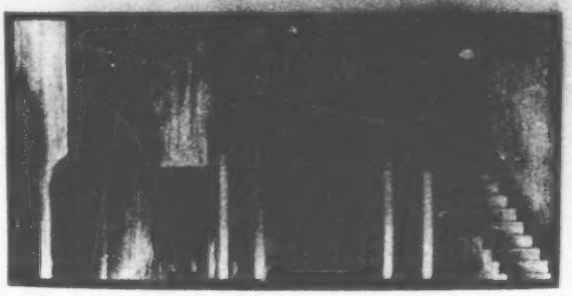
The student might

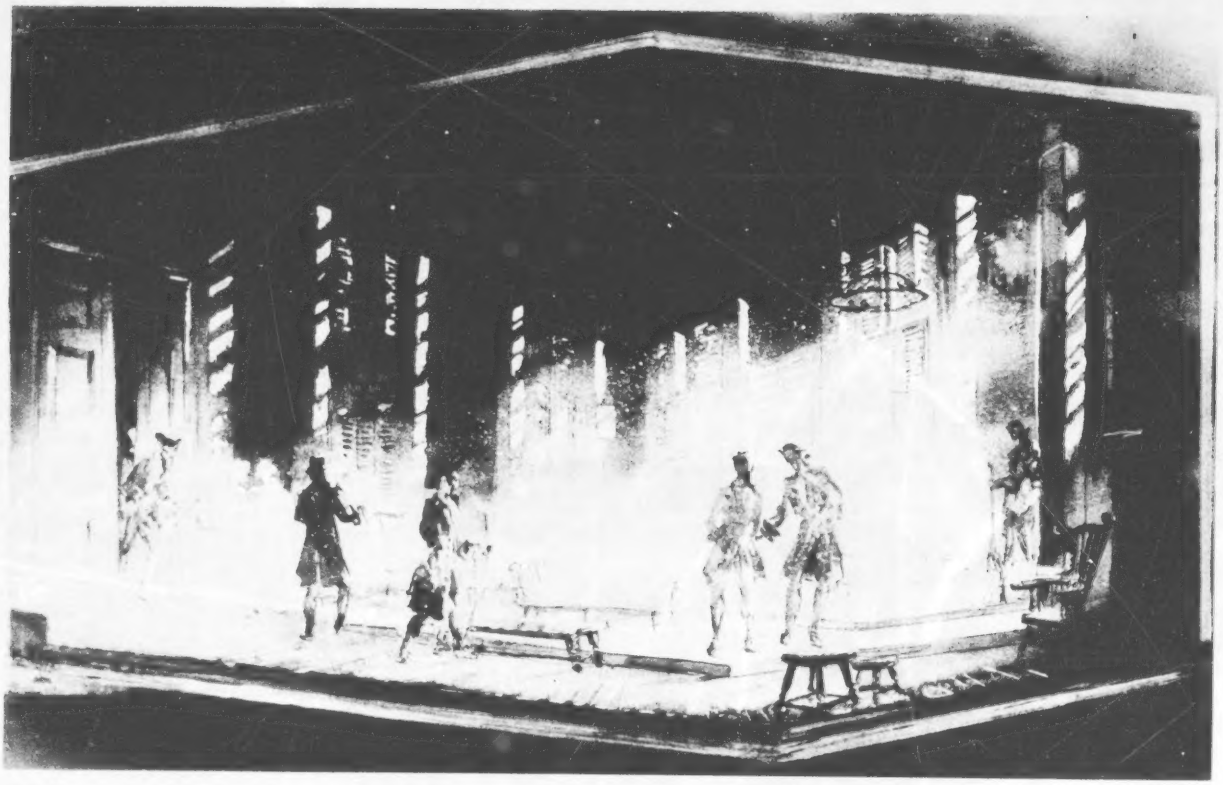
- After watching a variety show on television, make a quick sketch of the costume worn by one of the performers.
- Choose a character from a well-known play or musical show and design each of the costumes to be worn by that character.
- Design an evening gown for a young woman, attach a swatch of the material, and estimate the yardages and cost.

Independent Studio and Research Projects

- Make a written or oral report on any of the topics covered, and illustrate the report with original drawings and diagrams and with clippings or color slides. This report could take the form of a bulletin board display to catch the eye and convey information in an organized and concise manner.
- Create a model of an arena theater set for a familiar musical production.
- After obtaining the necessary information, construct a model of a Greek or an Elizabethan theater.
- Plan the lighting for a school production, including colors, types of equipment, and positions. Work with the light crew in installing and adjusting the lights.
- Construct a tabletop puppet theater with draw curtain and backdrop. Paint the front in a decorative style.
- Attend a production by a community theater group, making a preliminary telephone or mail request to visit backstage after the presentation to view the sets, lighting, costumes, and makeup materials.







"1776" 1969. Congress Arriving in the Morning. Settings by Jo Mielziner; photographed by Peter Juley.

(opposite) "Lohengrin" by Richard Wagner. Metropolitan Opera Company, New York. Settings designed by Charles Elson.

Evaluation

- Has the student demonstrated understanding and skill in the practical use of theatrical makeup?
- Does the student realize the importance of the total team effort (including designers, set designer, lighting designer, costume designer, and makeup artist) in designing for the theater?
- Has the student had the opportunity to experiment with stage lighting in order to clarify the difference between colored light and pigment color, and the effect of colored light on sets and costumes?
- Do the student's efforts in creating actual or model stage sets reflect an understanding of the elements of art?

SUGGESTED READING

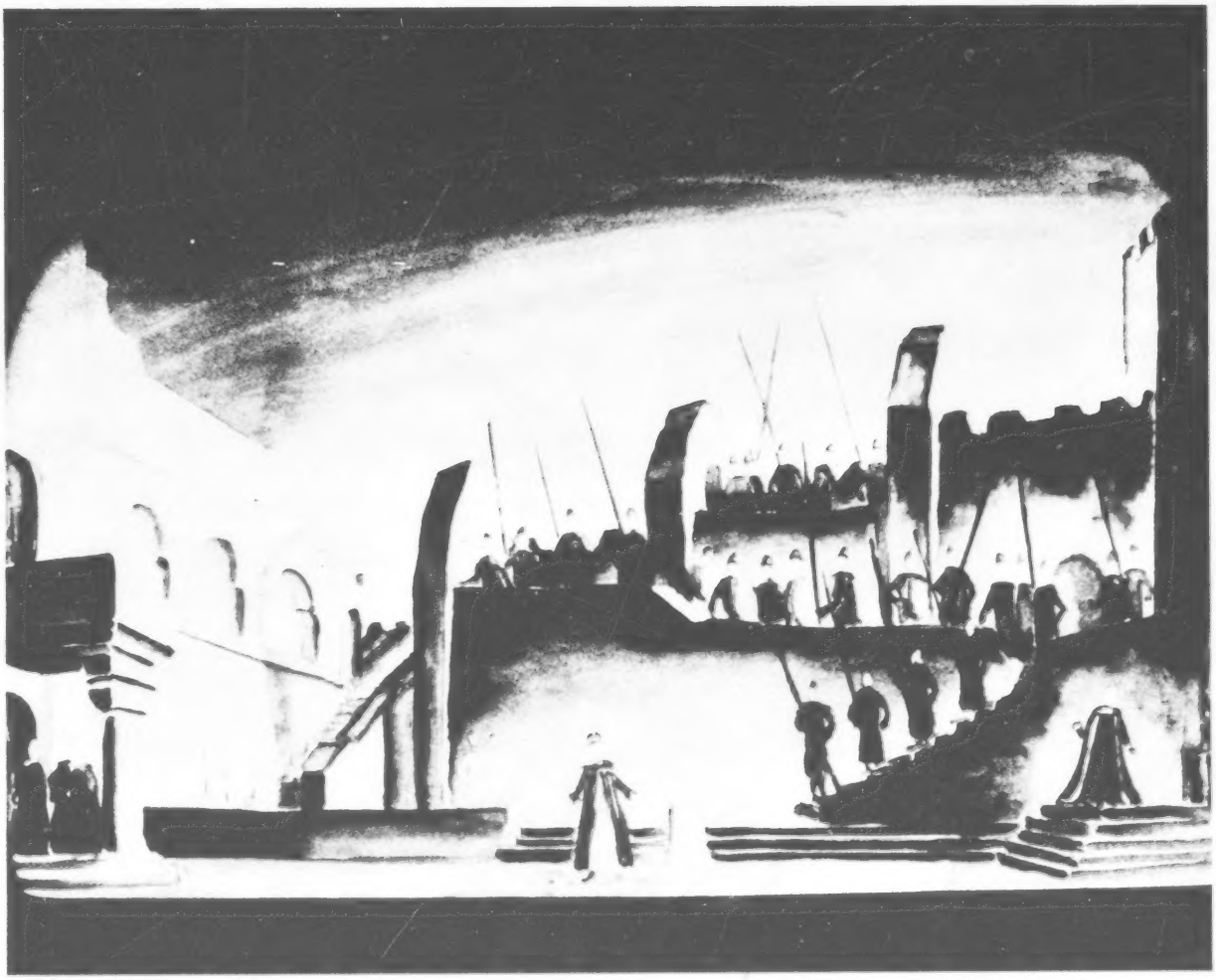
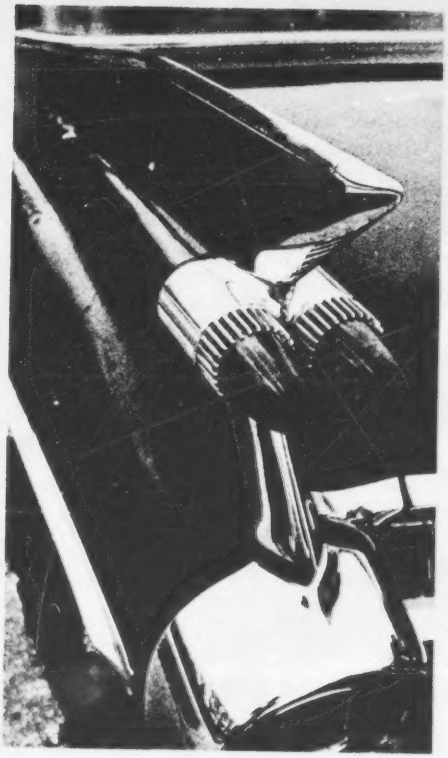
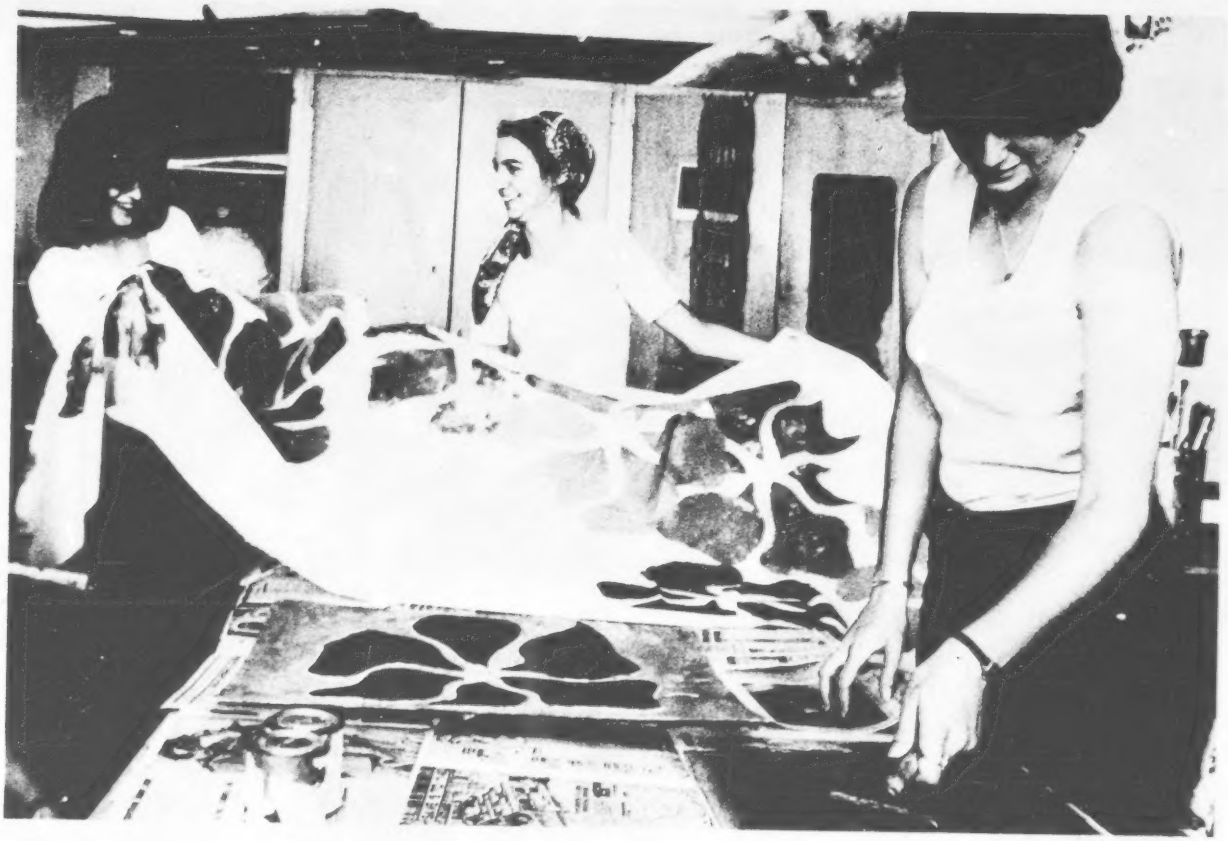
Jackson, Sheila. *Simple Stage Costumes*. New York: Watson-Guptill, 1968.

Mielziner, Jo. *Designing for the Theatre*. New York: Bramhall House, 1971.

Motley, M. *Designing and Making Stage Costumes*. New York: Watson-Guptill, 1965.

Warre, Michael. *Designing and Making Stage Scenery*. New York: Reinhold, 1966.

International Theatre Institute. *Stage Design Throughout the World Since 1950*. New York: Scribners, 1950.



ABOUT IMPEACHMENT
THE NIXON PAPERS
THIS TIME VOTE LIKE YOUR WHOLE WORLD DEPENDED ON IT
The Jury Points A Finger At Nixon